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By LOUIS R. REID

THE SON-DAUGHTER

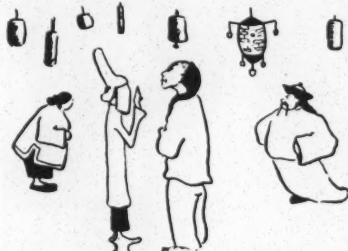
Pell Street Dramatized for Belasco Patrons

Play in three acts. By George Scarborough and David Belasco. Produced by David Belasco, at the Belasco Theater, Nov. 19.

Lien Wha.....Lenore Ulric
 Doctor Lum Low.....Marion Abbott
 Toy Yah.....Jane Ferrell
 Doctor Dong Tong.....Thomas Findlay
 Tom Lee.....Edmond Lowe
 Sin Kai.....Albert Bruning
 His Excellency, Fang Fou Hy

Fen-Sha.....Frederic Burt
 Wang.....Harry Mestayer
 Kang.....John Willard
 Chao Pingkum.....Richard Malchien
 General Yuan.....Nick Long
 Wu Giti.....Henry Weaver
 Kai Pai.....John Amory
 Chow Chang.....W. T. Clark
 Scenes by Ernest Gros. Music by Dr. Anselm Goetzl.

Revolutionary propaganda is continued at the Belasco Theater. The Irish nationalists of "Dark Rosaleen" give way to the Chinese rebels of Pell Street. The murmur of liberty cannot be repressed in West Forty-fourth Street. Under typically Belascoan care and guidance it assumes a gorgeous pretentiousness. Lenore Ulric is given further opportunity to



display her virtuosity in dialect as well as her emotional skill in tense melodrama. And Mr. Belasco has ransacked Chinatown in an endeavor to transfer accurately celestial color, detail and charm.

Judged as a production "The Son-Daughter" is magnificent. The Belascoan traditions in lighting and staging are adhered to with undoubted fascination for the playgoer. As a play "The Son-Daughter" is not significant. It is a melodrama that ambles loquaciously toward a stirring climax. Expressive of revolutionary activities of the Chinese republicans it has a certain timeliness. And there is always an appeal in its atmosphere.

Miss Ulric is as compelling and febrile as in "Tiger Rose" in the title role—a girl who auctions herself off to the highest bidder for the sake of a democratic China. And who is the highest bidder? He is the "sea-crab," the villainous tool of the imperialists. Her wedding is impressive and tense in its suggestion of approaching excitement. The guests depart. And in the half lights of the nuptial chamber the girl strangles her husband with his que for she at last knows him to be the malicious enemy of liberty and the murderer of her father.

Harry Mestayer was fascinatingly sinister as the "sea-crab." Albert Bruning was a realistic rebel, particularly in his death scene. Frederic Burt, on the other hand, seemed like a Connecticut Yankee turned Chinaman. Edmond Lowe was a very accidental leader of the revolutionists but a true lover of Miss Ulric. Thomas Findlay was thoroughly in the picture as a Chinese father.

"Irene" Is One of Season's Best Musical Comedies—"Caesar's Wife" Brings Billie Burke Back—Charlotte Greenwood In a New Vehicle—Belasco's Chinese Play

"LINGER LONGER LETTY"

Charlotte Greenwood Shines in Conventional Music Play

Musical Comedy in three acts. Book by Anna Nichols. Music by Alfred Goodman. Lyrics by Bernard Grosman. Produced by Oliver Morosco, at the Fulton Theater, November 20.

Letty.....Charlotte Greenwood
 Nancy.....Eleanor Henry
 Mayme.....Olga Roller
 Juliet.....Marjorie McClintock
 Mrs. Brewster.....Louise Mink
 Ethelmay.....Bernice Hirsch
 Roberta.....Frances Victory
 Marie.....Virginia Travares
 Jim.....Olin Howland
 Walter.....Arthur Hartley
 Colonel.....Cyril Ring
 Lazelle.....France Bendsten
 Father.....Oscar Figman

Musical numbers staged by Will H. Smith. Gowns by Schneider-Anderson, and Frances.

Charlotte Greenwood is unquestionably the mainspring of "Linger Longer Letty." To Mr. Morosco's financial department she probably is the solid gold case as well. Certain it is she will be a box office magnet in spite of the stamp of mediocrity which the discriminate will place upon the entertainment in which she is starred.

Miss Greenwood is an eccentric clown of eloquent arms and legs. One has only to watch her dance to forget that five o'clock was ever the mystic hour at the Fulton. Once she gets into motion she registers a quarter to six—sometimes ten minutes to six—instead.

The author, in telling her story, did not give sufficient scope to Miss Greenwood's additional gift—a talent for original and grotesque characterization. In a promising start she makes her star a gawky and amiable



Patsy of the kitchen, beloved but imposed upon generally by the members of the household. The remaining two

acts, however, fail to develop the character along legitimate lines, the drudge becoming overnight a languid lady of fashion into whose boudoir people crowd unreasonably to perform at intervals the time-dishonored jazz and shimmy.



Olin Howland is a very capable assistant as a sort of Bub Hicks turned sailor. His gift for yokel impersonation is again demonstrated and he dances with his usual versatility.

Frances Bendsten contributes a good sketch of a male modiste.

The music is without distinction. The lyrics are passable.

"IRENE"

Unusually Entertaining Musical Comedy

Musical comedy in two acts and seven scenes. Book by James Montgomery. Music by Harry Tierney. Lyrics by Joe McCarthy. Produced by the Vanderbilt Producing Company, at the Vanderbilt Theater, Nov. 18.

Donald Marshall.....Walter Regan
 Robert Harrison.....Hobart Cavanaugh
 J. P. Bowden.....Arthur Burckly
 Lawrence Hadley.....John B. Littel
 Clarkson.....Walter Croft
 Irene O'Dare.....Edith Day
 Helen Cheston.....Eva Puck
 Jane Gilmour.....Gladys Miller
 Mrs. Marshall.....Florence Mills
 Eleanor Worth.....Bernice McCabe
 Mrs. O'Dare.....Dorothy Walters
 Mrs. Cheston.....Lillian Lee
 Madame Lucy.....Bobbie Watson

Staged by Edward Royce. Gowns by Lucile, Ltd. Clothes by Finchley.

The gods hold James Montgomery in special favor this season. With "Irene" recognized as the most pleasing musical comedy since "Going Up" he can sit back and enjoy a Guy Bolton excess of royalties. He has taken a familiar fable—it is none other than the tale of Cinderella—placed it in novel settings, brought a fresh viewpoint to bear upon it, induced Mr. Tierney to write some tuneful music and Mr. McCarthy

some clever lyrics and, with the aid of a cast headed by the engaging Edith Day, provided an evening of unusual enjoyment.

In addition, he has utilized effectively the technique of the motion picture by showing a "cut-in" which represents a Ninth Avenue slice of life where dwell Irene O'Dare, a shopgirl of charm and beauty and her garrulous but industrious mother.

Irene, in an official visit to a country home, enlists the sympathy of a wealthy young man who offers her an opportunity to increase the family bank roll by becoming a mannequin in the employ of one Madame Lucy, a male modiste. Irene accepts, and in the course of time dazzles society and brings fame and fortune to her own house as well as to Maison Lucy. A simple tale but told with humor and grace.

The dances are ingenious. So are the arrangements of the ensembles. But there are many other good things in "Irene." There is *Miss Day*, for instance, as refreshing and versatile as ever and characterizing well the poor shop girl. There is *Bobbie Watson*, very amusing and yet inoffensive as the modiste. He is a recent but important discovery, for



he has a sense of humor as well as grace and personality. Walter Regan makes the most of the saintly hero and Eva Puck is amusingly awkward as a dancer.

"CAESAR'S WIFE"

Billie Burke in Sentimental Comedy

Play in three acts. By W. Somerset Maugham. Produced by F. Ziegfeld, Jr., at the Liberty Theater, November 24.

Sir Arthur Little.....Norman Trevor
 Roland Parry.....Ernest Glendinning
 Henry Pritchard.....Hafry Green
 Richard Appleby, M. P.....

Osman Pasha.....T. Wigney Percyval
 Mrs. Etheridge.....Frederic DeBelleville
 Mrs. Pritchard.....Margaret Dale
 Mrs. Appleby.....Hilda Spong
 Mrs. Appleby.....Mrs. Tom A. Wise
 Violet.....Billie Burke

Staged by B. Iden Payne. Scenes by Joseph Urban. Incidental music by Ford Dabney. Dresses by Lucile, Ltd. Properties by Seidel.

Mr. Maugham is more sentimental than witty in his latest play but it is a sentimentality that is ever novel and charming. Against a political background in which Egypt with its exotic warmth and color is made to serve this British author, who turns out light plays between serious novels, presents those familiar figures of stage geometry—husband, wife and the other.

Husband is middle aged, but oh so distinguished. British consular agent at Cairo. Very friendly with the Khedive. Very much in love—at a respectful distance—with his wife. Very determined to follow the path of duty to the Crown though it leads to misery for himself. Wife is young and pretty and a thoroughbred. The

(Continued on page 1863)

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THE SHOW NEWS WEEKLY

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HAVANA MECCA OF NEW YORKERS BIG DRIVE FOR CLUBHOUSE

85,000 People Will Sail to the Cuban City This Winter, It Is Estimated, to Enjoy Varied Amusements

THINGS theatrically are on the boom in Havana. The Cuban metropolis is to be the center of unusual amusement activity during the coming winter owing to the enterprise of a group of New York capitalists. It is estimated that more than 85,000 people from the United States will visit Havana this season so keen is the interest in the amusement plans that have been announced. A majority of these people will, of course, be inhabitants of New York City, but Chicago, Boston, Philadelphia and other large cities will be well represented.

Not long ago the confirmation of the purchase of the Havana race track was announced by Charles Stoneham and John McGraw, the owners of the New York Giants. On top of this was a trip to Havana by James McE. Bowman, head of the New York Central chain of hotels here, who purchased the biggest hotel there with the purpose of making it

the headquarters of the American tourists.

Now comes word that Florenz Ziegfeld, Jr., is planning to send a company of "The Midnight Frolic" there, and that long engagements are being offered to vaudevillians and cabaret artists. Sophie Tucker, it is said, has an offer under consideration. The big skating act now at Healy's has already been signed up, it is reported.

It is believed by those in the confidence of the men back of the Cuban-American enterprises that the money-spending madness of New Yorkers will find a new outlet at Havana, particularly when it is considered that the Cuban city has no prohibition restrictions. In other words, the sky will be the limit. Broadway will find there that the bars are down—and in another and better sense—that the bars are up, and doing business in the same old way.

REJOINS CLUB

A. L. Erlanger Returns To Actors Club

Now that the players' strike is a matter of theatrical history and the hatchet has long been buried between the acting fraternity affiliated with the American Federation of Labor and the producing managers, it is understood that certain managers, who resigned from the Lambs' Club at that time, are returning to the club.

It is reported Abraham L. Erlanger has rejoined while Arthur Hopkins is expected to be back within active status before long. Prior to the "strike" the latter was unusually active around the Lambs and the club is anxious that he return to his former membership.

Other resignations accepted at the time of the strike are expected to be up at the Lambs for reconsideration.

In requesting reinstatement Mr. Erlanger is said to have expressed his willingness to let "bygones be bygones."

To Boost Actors' Fund

The Actors' Fund of America is going to get a big boost on the high seas this week, when the White Star liner Adriatic starts eastward for Southampton. The boosting is to be done by Dr. J. C. H. Beaumont, L. R. C. P. ship's surgeon and senior surgeon of the White Star fleet, who has made one hundred and six trips through the submarine war zone.

Hitting New York Soon

The Oliver Morosco offices plan that the new show, which has Vera Michelena as the principal woman, will be brought into New York. It's entitled "Merry Mary Brown," receiving its baptism two weeks ago on the road. At the present time it is in Worcester, Mass.

Vroom Coming Back

Edward Vroom is returning to New York, planning to offer in the Selwyn Theater a series of revivals of classics of the romantic drama, special matinees being arranged.

Strike Hurts Shows

The New York producers are still being affected by the pressmen's strike and the shows on the road are having their troubles in keeping their supply of dates and heralds, in fact all the type of show printing classified as "soft matter," replenished. One local firm that has out several road attractions did some tall hustling last week to obtain some immediate "dates" from the printers. This same firm paid \$12 for a set of "dates," whereas the charge for the same order not long ago was \$4 to \$4.50.

Post Gets Bulger

The *Saturday Evening Post* has just contracted with Bozeman Bulger, the sporting expert of the *New York Evening World*, to become editorially associated with that publication. Bulger served in the world's war and came back a major. He is the author of many stories and sketches, having had a number accepted for vaudeville production.

Mathews Sails

James Mathews, who came from London to the managerial forces of Charles B. Dillingham at the Hippodrome and later was transferred to the Globe as manager, has severed connections with the Dillingham payroll. Next week he sails back to London town.

O. E. Wee's New Show

O. E. Wee, who has out "The Trail of the Lonesome Pine," has organized a new road company to play "The Little Shepherd of Kingdom Come," the opening being set for Poughkeepsie, Christmas Day.

Touring Chautauquas

"Cheating Cheaters," under the producing management of Keith Vawter, has had a route arranged whereby Chautauqua dates will be played.

Adele Freeman, Actress, Injured in Auto Accident. Counihan & Shannon Send Out "Way Down East" Company. Producers Sending Out Company of "The Woman He Wanted." "Gypsy Love" is to be Revived for Road After the Holidays. Morning Matinee Plan for New York Proves Unprofitable.

The Actors' Equity Association will launch a big drive for a fund to build a \$700,000 club house and theater on Dec. 20, when the organization's first annual ball will be held at the Hotel Astor.

The Equity building will consist of offices, club rooms, an assembly hall and theater, according to Col. Earle Boothe, chairman of the entertainment committee. The theater is to be run independently to encourage independent producers and actor-managers who wish to produce high class plays. The association will not attempt to produce, but will book plays, with the understanding that no one shall appear on the stage who is not a member of the Equity. Famous jazz bands, an all star cabaret, a supper served from 1 a.m. to 3 a.m. and a series of special features will all be included in the \$10 ticket.

Belasco Fined \$1,370

David Belasco owns "Daddies," and in the Municipal Court of Chicago Nov. 22, was fined \$1,340 on 168 separate charges, the fine coming from the violation of the child labor law. The show management was fined, but it's Belasco who will have to foot the bill. The show in its anxiety to go to Philadelphia and play, through its attorneys, desired a speedy case and pleaded guilty to the violation charges. Five boys and girls, namely, Aida Armand (6), Lorna Volare (7), William Quinn (6), Edward Quinn (9), and Mildred Platz (8). The Juvenile Protective Associations of Chicago pressed the case.

Co-Stars in New Play

Henry Miller and Blanche Bates have decided to continue their joint starring arrangement. The next play in which they will appear is by James Forbes, and it is entitled "The Famous Mrs. Fair." Rehearsals are now in full swing.

TO CURB TICKET SCALPING

Alderman's New Ordinance Limits Sale of Tickets to Box Office

A NEW angle to the ticket speculating nuisance cropped out this week when Alderman William F. Quinn submitted a new anti-ticket scalping ordinance to the Board of Aldermen Tuesday. If the Quinn law becomes effective it means the limitation of the sale of tickets to the box-office, the ordinance also to cover the sale of parade seats and other public ceremonies. It carries a fine of \$500 or six months' imprisonment or both. The proposed ordinance reads as follows:

"No person shall conduct on any street, store, office or building in the city the business of selling or offering for sale any tickets of admission or any other evidence of any license, contract, or right of entry to any performance or exhibition of any duly licensed theater, concert hall, or any place of public amusement, circus,

AHEAD AND BACK

William Hale is ahead of the Coutts & Tennis show, "The Kiss Burglar," with Clay T. Vance the manager of the troupe. A southern route has been laid out.

Wally Decker is looking after the advance for the Clifton Crawford show, while Frank Hopkins is personally attending to the management, both during its brief road tour and its proposed stay at the Comedy, New York, starting Dec. 1.

Leon Miller, of Washington, D. C., is the advance agent for "Seven Days Leave." Norman Stein is back with the show.

Robert Campbell is handling the managerial end of "Good Morning, Judge," which is at the Majestic, Brooklyn, this week. Perry Kelly is ahead of the show.

Harry Myers is managing "The Captain and the Kids" for E. J. Carpenter while Bob Wagner is handling the advance.

Charles Brooke is managing the tour of "The Trail of the Lonesome Pine."

Lester Davis is agent for the eastern company of the Leffler-Barton production of "Parlor, Bedroom and Bath," with Richard Rider back. For the southern company William Crocher is ahead while Charles McDonald is back with it.

Denies Bunting Rumor

A rumor reached Broadway this week that Emma Bunting, who is featured in the southern company of "Scandal" had suffered an attack of temporary blindness that had caused a cancellation of all immediate time. This was denied in the New York offices of Walter Hast Friday. A wire was there that the Thanksgiving business of Miss Bunting in Georgia was highly profitable.

Has Out Cartoon Show

E. J. Carpenter has organized and sent out a company in "The Captain and the Kids," with the first returns showing things on the profit side of the ledger.

or common show where a license is not required by law; nor shall any person solicit by words, signs, circulars or other means any person to purchase any ticket upon any street, office, store or building in the city tickets of admission to any stand or stands or building in the city, tickets of admission to any stand or stands under the auspices of the municipality or State authorized for the purpose of accommodating spectators of any parade in the streets of the City of New York for any public ceremony, attraction or banquet to be held in any theater or other building in the city."

Children's Play Successful

The plays given by the children of the Professional Children's School of the Rehearsal Club, at the Fulton Theater, were very successful and well played. Several of the children stood out as almost finished actors and actresses. Especially little Helen Chandler and Etna Ross.

Frank Bacon made an appeal to the audience between the acts and was successful in getting sixteen scholarships. Among those subscribing to scholarships were: Daniel Frohman, Elsie Ferguson, Frank Bacon, Mrs. Douglas Robinson, and others.

FIDELITY REMAINS INTACT

Threatened Split Blows When Julia Arthur Withdraws Candidacy

PRIOR to the meeting of the Actors' Fidelity League Tuesday afternoon at the Gaiety Theater there was talk that a rupture was imminent in the rank and file of the organization and that the storm would break at the Gaiety assemblage. Nothing doing. Julia Arthur, whose name was up as well as that of Howard Kyle's for the second vice presidency, withdrew her nomination, saying that she was firmly convinced the League could receive greater benefit

from Kyle's election than her own. So Kyle was named.

The annual election of officers is set for next June, the present selection of a new second vice president holding good until that time when a new slate will be ticketed.

It was announced that after all expenses were paid that a balance of \$25,000 remained in the treasury. Louis Mann, first vice president, had charge of the meeting. It is said all signs of rupture have been healed.

Errol Sailing Nov. 29

Leon Errol, the American comedian, who is now at the London Hippodrome, is sailing for the States Nov. 29, M. S. Bentham getting a cable to that effect this week. According to a new vaudeville booking arrangement Errol will appear at the Palace, New York, Christmas week.

"Caesar's Wife"

(Continued from page 1861)

other, a pleasing and gentlemanly fellow with a knack for diplomacy.

Does Mr. Maugham lead these characters into conventional comedy with a melodramatic tinge? He most decidedly does not. There is not a rotter on the grounds, no cads, no spies, not even a gossip. And so Caesar's wife continues above suspicion. Young love finds a way to assert itself wholesomely and idealistically. Finally the wife confesses everything to her husband. No up-railings follow, no recriminations, but merely a natural method to find a philosophic solution.

The lover is engaged to stay on in Cairo rather than accept a post in Paris because duty demands it. All three must fight out their problems in their own way, and when the young lover finds after a time diversion in another it is easy for the husband and wife to express their long repressed emotions for each other.

There is considerable charm in character and conversation. Of course, feminine characters are better drawn as is the rule in a Maugham play. The love scenes are excellently written. There is a naturalness to them that is not often found in a sentimental stage journey.

Billie Burke was delightful as the young wife. She was debonair, ingenuish, charmingly distressed and sincere. Her scene with her young lover was played with feeling and earnestness as her confession scene was played with just the right mood of youthful sincerity. She has never appeared to better advantage. *Norman Trevor*, one of the best of the British actors in this country, gave distinction and poise to the diplomat husband. *Margaret Dale* spoke her smart but always sympathetic lines with admirable diction. *Hilda Spang* suggested always the resourceful and cultured Englishwoman who can repress her moods to suit the occasion. *Ernest Glendenning* was a likeable lover. *Mrs. Tom A. Wise* contributed a good sketch of an elderly matron and *Frederic DeBelleville* was a fascinating figure as a superior Egyptian.

Joseph Urban's Cairo is rich and enticing. One dislikes to leave it for the chilly winds of Manhattan.

IS THAT SO!

Rose Coghlan will play an important part in "The Whirlwind," a new play by George C. Hazelton and Ritter Brown, founded on a novel by the latter, which *John Cort* has put into rehearsal.

Harold Orlob, co-author of *John Cort's* "Just A Minute" and "Listen Lester," and composer of "Nothing But Love," has been commissioned by *Ned Wayburn* to write music for the latter's *Demi-Tasse Revue*.

William Raymond has an important role in "Three's A Crowd," a new comedy by Biggers and Morley which *John Cort* will soon present in New York.

Robert Emmett Keane has been engaged for an important part in Victor Herbert's new musical play, "My Golden Girl."

Edmund Elton has been engaged for an important part in the new *William Anthony MacGuire* play that *G. M. Anderson* will produce early next month.

Barry Baxter, whom *A. H. Woods* brought to this country to play in "Too Many Husbands," will make his Broadway debut in support of *Laurette Taylor* in "A Night in Rome."

NEVIN TO SUE

Show Manager Bringing Far Rockaway Men to Court

Phil Nevin has the road rights to "La La Lucille." He engaged a big cast and booked the Columbia, Far Rockaway, L. I., as a starter, taking a two days' stand there with the Jukovitz Brothers for Nov. 14-15. Nevin did not play the last night as he charges the Jukovitz Brothers with violating their part of the contractual agreement by refusing to play the third act of the show. The Columbia operators maintained that the Nevin company should pay several bills that Nevin says the house was responsible for.

Nevin, via Attorney Herman L. Roth, is suing the Jukovitz Brothers for \$1,200.82 balance claimed as part of the company's share of the Far Rockaway stand.

Sporting Writer's Play

James P. Sinnott writes things sportorially for the Evening Mail, New York. For years he has had a "bug" about things theatrically. He now comes to bat with the authorship of a play entitled "Sunshine." Willard Mack was to have produced it, but it so happened that the Central Production Company, with George F. (Lefty) Miller managing director, staged it Monday night in the Little Theater, Philadelphia.

Waiting for Theaters

As soon as she is able to secure a theater, Mrs. Henry B. Harris will present in New York, "When a Man's a Man," the play by Willard Robertson and Kilbourn Gordon, which has been played on the road.

To Carry Pullmans

Gus Hill plans to get around the stress, trials and tribulations of inadequate hotel accommodations on the road next season by sending out a Pullman sleeper with each of his companies next season.

ACTORS' EQUITY

Local of the Association to be Formed in Montreal

There are at least twenty companies playing in the French language in Canada. Eleven of these are in Montreal. Recently an enthusiastic Equity member, Monsieur Robie, played a starring engagement in Montreal, and while there set to work to bring all of his brother actors into the association. A meeting was called at which considerable enthusiasm prevailed. A suggestion was made which very likely will be carried out, that a local be formed at Montreal, as the situation there requires special handling. To meet the expense of maintaining this local a benefit will be given at which the stage hands and musicians have generously consented to give their services.

Another meeting was called for last Sunday, and two special delegates, namely, Monsieur Robie and Monsieur Paul Doucet were sent from New York. Their mission was entirely successful and enthusiasm waxes high. About thirty joined the Actors' Equity and about twenty the Equity Chorus, and a good many have promised to enroll.

Special thanks are due to George Le Grand who offered to advance all expenses preliminary to the benefit, to Monsieur Dagenais, who has kindly offered to represent our members legally in Montreal. We are also glad to express our thanks to several of the French managers, whose breadth of mind immediately recognized the value of unionization for the Actors. We are also most grateful to the French papers which gave us their cordial support.

The contractors who are making extensive alterations in our building, 115 West 47th street, assure us it will be ready for occupancy on January 1.

A well substantiated rumor has reached us that the Actors Association of Australasia, a conservative body with which we are allied, has been absorbed, not to say almost put out of business, by a younger organization, which has allied itself with the Federation of Labor. The actors all over the world seem to be recognizing the fact that they are wage-earners and must ally themselves with other wage-earners.

"Meeting of Appreciation"

A "meeting of appreciation" was held Monday afternoon at the Hotel Plaza at 3 p.m. in honor of the actors and actresses of the American stage and in recognition of their generous and unfailing response to the varied demands of the public. New York women were the hostesses. A large coterie of stars occupied guest-of-honor seats on the stage. The speakers were Job E. Hedges, Rev. Dr. Karl Reiland, Major Ian Hay Beith, with Julia Arthur reciting "The Battle Hymn of the Republic."

Frank Gazzolo Here

Frank Gazzolo, the Chicago theatrical manager, who now controls the new playing policy of the Imperial, National and Victoria, came into New York last week to arrange for some "dates" for his Windy City theaters.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING NOVEMBER 29

Theater	Play	No. of Times
Astor	East is West	409
Belasco	The Son-Daughter	13
Bijou	His Honor, Abe Potash	57
Booth	Too Many Husbands	60
Broadhurst	The Crimson Alibi	119
Casino	The Little Whopper	57
Central	The Little Blue Devil	33
Geo. M. Cohan	See-Saw	80
Cohan and Harris	The Royal Vagabond	305
Comedy	Fifty-fifty	41
Cort	Just a Minute	41
Criterion	On the Hiring Line	43
Eltinge	The Girl in the Limousine	65
Empire	Declassee	65
48th Street	The Storm	69
44th Street	Nothing But Love	56
Fulton	Linger Longer Letty	12
Gaiety	Lightnin'	527
Garrick	Rise of Silas Lapham	7
Globe	Apple Blossoms	63
Greenwich Village	The Lost Leader	23
Harris	Wedding Bells	21
Hippodrome	Happy Days	153
Hudson	Clarence	82
Knickerbocker	Roly Boly Eyes	77
Liberty	Caesar's Wife	8
Longacre	Adam and Eva	90
Lyceum	The Gold Diggers	82
Lytic	The Rose of China	56
Maxine Elliott's	The Unknown Woman	24
Miller's	Moonlight & Honeysuckle	73
Moroso	Civilian Clothes	92
New Amsterdam	Follies of 1919	166
Nora Bayes	Greenwich Village Follies	160
Parisien	Repertory	13
Playhouse	Palmy Days	41
Plymouth	The Jest	166
Princess	Nighty Night	96
Punch and Judy	Where's Your Wife	66
Selwyn	Buddies	41
Shubert	Magic Melody	23
39th Street	Scandal	93
Vanderbilt	Irene	15
Winter Garden	Passing Show	50
	What It Is	
	Peg Under the Willow Tree	
	Reviewed in this issue	
	Famous figure in politics	
	Witty British comedy	
	Who Killed Cock Robin	
	A little lie set to music	
	"The Blue Mouse" set to music	
	Sprightly musical comedy	
	Cohanized musical comedy	
	Musicalized farce	
	Typical Cort musical show	
	Solving the servant problem	
	Boddier than ever	
	Brilliant play and playing	
	Fires of love and forests	
	Agreeable musical comedy	
	Reviewed in this issue	
	Triumph for Bacon	
	To be reviewed	
	Kreisler and Jacobi music	
	A new plea for Ireland	
	Pearly of laughter	
	Panorama with a thrill	
	Typical Tarkington	
	Leonard out of vaudeville	
	Reviewed in this issue	
	Well acted light comedy	
	Chicken a la Hopwood	
	To be reviewed	
	Fireworks from the Yiddish	
	Pleasing sentimental trifle	
	Comedy of the returned hero	
	The T. B. M.'s paradise	
	Varied revue	
	French company	
	Lackaye in California drama	
	Triumph for all concerned	
	Farce without a bed	
	Burlesque mystery melodrama	
	Quaint soldier comedy	
	Romantic operetta	
	Was a sensation in Chicago	
	Reviewed in this issue	
	Zippy Winter Garden revue	

* This Mirror Feature is imitated by other Amusement papers.



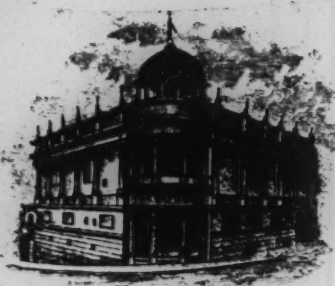
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Management, Messrs. Shubert

FRANCES DEMAREST

"The Royal Vagabond"

Management Cohan & Harris

GRACE FISHER

"The Royal Vagabond"

Cohan & Harris Theatre

INA WILLIAMS

Gaeties of 1919

Shubert's Direction



NO MAN'S LAND

By Mile Rialto



"IRENE" is quite the happiest little musical comedy lady who has come to town this season. Brimful of fun and beauty, it should encourage theater-going greatly—particularly among those who love to admire Dame Fashion's latest styles. The hats, gowns and wraps in "Irene" are all gorgeous and in the best of taste. And it's easy to understand when one learns that they were made by Lucille, Ltd. First among the fair ladies in the play to win a personal triumph was Edith Day. And several times during the performance she sang of a

Little Blue Gown

very sweetly. But it was not until that particular gown was seen that we fully appreciated the value of writing lyrics about it. Indeed, though, it was most inspiring, made as it was, along simple lines in a beautiful clinging chiffon of soft Alice Blue, it stood out brilliantly in a whole stageful of colorful frocks. With it, Miss Day wore a wrap of grey chiffon which had bands of chinchilla fur, which also was used for trimming on the blue gown.

As the play progressed there were more costumes to delight the eye. And again it was Edith Day who wore the most beautiful of Lucille's creations. This was an evening gown of white sequins, which, worn with an ermine wrap, made an outfit of rare charm and beauty. Then the Misses Puck and Miller, as two

sured of the truthful presentation of Chinese customs in dressing.

Lenore Ulric, as the fairest flower of China, was a picture of grace and delicate beauty. And what exquisite negligees could be worn by Miss-Up-to-Date, if they were copied from the Chinese maidens two-piece effect! A garden of fresh Spring flowers alone could excel

Miss Ulric's Costumes

which were mostly in pink, or sister shades of rose and cerise. For those who are interested in the wearing apparel worn by the brides of the Far East, a visit to the Belasco would prove most interesting and instructive.

The particular bride of "The Son-Daughter," wore an over jacket of exquisitely embroidered red satin, with a high headdress and veil, which completely covered the features, and when the outer garments were removed there was the two-piece sort of pajama effect, silken costume of pink, very delicate and alluring.

An odd custom was displayed when the bride entered walking on slippers of almost stilt dimensions. But when the wedding ceremony was over, and the guests departed, the little bride was relieved of her jacket, headdress and outer shoes, and in comfort received the advice on how to make a Chinese husband happy.

Charlotte Greenwood

as the Letty of "Linger Longer Letty" returns to New Yorkers very well fitted to play her particular title role. Miss Greenwood knows how to tickle play-goers' funny bones in just the right spot as the drudge who blossoms out as a Fifth Avenue gowned lady, Miss Greenwood has a somewhat "different" sort of part to play, but she does it in her own happy fashion. And while one laughs at her antics and funny sayings, one also notices her very elaborate wardrobe. A sapphire blue evening gown, by Frances, was really stunning. It was made of sequins that glimmered and sparkled and generally lent color to Miss Greenwood's activities. And then, a

Green and Gold Gown

made along the straight lines Miss Greenwood affects came in for a good deal of notice. It was a beautiful thing, trimmed with dark fur, and its bright green was decidedly becoming to its wearer. A silver gown Miss Greenwood had made by Schneider-Anderson. The chorus of "Linger Longer Letty" was very attractively costumed too, and for this bit of good taste, credit must go to the Reynold's shops, who designed and executed all the gowns. In the company of many persons,

Eleanor Henry

must be mentioned as an active and pleasing little person, who can sing and dance and wear clothes with distinction. One frock in particular, of pale pink, was very effective and came from the shop of Maison Bernard.

Olga Roller, who will be remembered in "Eileen," played a principal role and sang one or two good numbers. One of her gowns—a black—was stunning.

Amusing Mannequins

wore evening gowns which were dainty and becoming. One was of white chiffon made girlishly simple while the other was of shell pink, with very little trimming. These two young ladies had a decidedly original and inspired dance which brought many encores and helped to keep up the good fun throughout the play. And just to show that the Irish could uphold

Sartorial Honors

Dorothy Walters, as Mrs. O'Dare, came to the party all dressed in blue and gold, with a hat of the same colors, and, begorra, it was a grand sight for sore eyes!

Black Is Popular

this season—particularly in evening gowns. And as sequins seem to be the reigning favorites, there are many gorgeous evening costumes made of the jetty material. Florence Mills, in "Irene," wears a gown of black sequins which has black tulle over the shoulders, and draped in the folds of the train, and, with an aigrette of black in her hair, she makes quite an elegant figure. In the earlier scenes Miss Mills wears many effective costumes, but none that rival the gown of brilliant black.

From the latest thing in modern apparel a journey to the Belasco Theater brings you in close touch with

The Orient

—the Orient of color and appeal. And, because Mr. Belasco saw to it that the Chinese garments were copied by Mrs. Monteagudo and Mme. Heerman after plates by Albertine Randall Wheeler we are as-

SUNDAY PLAN**Producer Has Way to Offer Sabbath Shows**

All kinds of ways and means have been devised of late on the part of the producing managers to offer their productions on Sunday without calling down the heavy and hard hand of the law. Among the latest to come to bat with a plan to give Sunday drama without calling out the police reserves is Arthur Hopkins, who now has a plan to offer theatrical entertainment at the Plymouth Theater on Sunday nights. Hopkins is arranging to have a series of serious Russian plays at subscription performances. No tickets will be sold at the box-office on Sunday.

The Hopkins plan is now open to a clear interpretation of the law prohibiting theatrical performances on Sunday. All of the show managers are anxious to offer Sunday performances, providing the matter can be done legitimately.

Opposing the managers on their effort to operate Sundays are the Lord's Day Alliance and the New York Sabbath Committee.

"Belle of Japan" for England

The English rights, which includes England, Ireland, Scotland and Wales for the Japanese novelty, "The Belle of Japan," has been secured by the English producers, Messrs. Flinders and Hartley, from G. Harris Eldon, who used the play a few seasons ago in western territory. The English production will open early in January, a troupe of four Japanese women dancers and acrobats and dancers and a chorus will be carried.

"La La Lucille" on Road

Under the producing direction of Phil W. Niven, "La La Lucille" has started a road tour that at present embraces the New England States. In the Niven cast are Julia Gifford as Lucille, Neil Pratt (comedian), Martin Langdon, Howard Sloat, Paul Hamlin, Carl Neilson, and Bert Norton. Since opening the show not only has done excellent business but has received bully reports on the company.

"Let's Go" Off the Road

"Let's Go," which was sent on tour by the circus and carnival man, Scheesley, has been withdrawn from the road. Poor business. 'Tis reported show may be reorganized after the holidays.

Payton Calls Off Show

Joseph Payton had lines all set to produce a show entitled "The Woman He Married," and just when a route had been compiled decided to call off the production for the present.

PLAYS READ

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BIG PROGRAM**Many Broadway Stars in Cheese Club Caper**

The Cheese Club will hold its first annual "Caper" next Tuesday afternoon at the Central Theater. An elaborate entertainment will be presented which will include prominent actors and actresses from Broadway productions and Keith vaudeville. Among those who have consented to appear are Elsie Janis, Julia Dean, Tom McNaughton, Charles Purcell, Edith Day, who will sing a number from "Irene," accompanied by Harry Tierney, the composer of the musical comedy; Barney Bernard, Bernard Granville, William Rock, Fay Bainter, John Cumberland, Doris Kenyon, Jane Richardson, Oscar Shaw, Bert Levy and many others.

R. L. Goldberg and Harry Hershfield, both members of the Cheese Club, will do specialties, and a one-act play by Tom Oliphant, president of the organization, entitled "The Posse," will be a feature of the program. The playlet will be acted entirely by members of the club.

To Auction Autographed Ticket

Announcement that the Prince of Wales autographed last Saturday a ticket for the Actors' National Memorial Day performance at the Empire Theater, Dec. 5, has caused a flood of applications from prospective purchasers of the ticket. Increasingly large sums have been offered. The campaign committee, however, has announced that no bids will be considered until plans for public auction of the ticket have been developed.

Laurette Taylor Premiere

Laurette Taylor will make her re-appearance on the New York stage at the Criterion Theater on Tuesday night next when she will be seen in a new three-act drama written by her husband, J. Hartley Manners. The new play is entitled "One Night in Rome."

Drinkwater's Play Ready

The initial American production of John Drinkwater's play, "Abraham Lincoln," which has been such a tremendous success in London, will be made in the Shubert-Garrick Theater, Washington, D. C., November 30, under the auspices of the National Press Club.

Writing New Show

Grace Hayward, a former dramatic star and stock leading woman, in private life the wife of George Gatts, the producer, is engaged in writing a new play which her husband will produce. Miss Hayward is the author of two of Gatts' successful road plays, "The Revelations Of A Wife" and "The Unmarried Mother."

New Hoffman Show

The newest of the Aaron Hoffman stage contributions is "Welcome Stranger," which Sam H. Harris is producing and which went into rehearsal Monday.

"Oh, Daddy" Closes

It is reported from the middle west that the Merle Norton show, "Oh, Daddy," piloted by Will J. Kilroy, has closed its road tour.



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WHERE SHOWS ARE
HOW THEY DID

CINCINNATI: LYRIC—After long waiting "Chu Chin Chow" is with us, and it has made good. So good, in fact, that Manager C. Hubert Henck immediately arranged for a second week. Marjorie Wood gives a highly effective portrayal. Lionel Braham is convincing and Helen Gunther looks charming and sings well. Eugene Cowles again delights with his voice which seems to improve rather than otherwise. GRAND—"Listen Lester" drew good crowds notwithstanding the strenuous competition of "Chu Chin Chow." Ada Mae Weeks was charming. Fred Heider was irrepressible. Joe E. Brown was exceedingly droll and his scene with the chairs in the last act was literally a scream. Goldenburg.

CLEVELAND: OPERA HOUSE—"La La Lucille," with Sam Hardy, Marjorie Bentley and a flock of pretty girls, made this a lively Thanksgiving week at the Opera House. SHUBERT-COLONIAL—"Parlor, Bedroom and Bath" went over with the same success that greeted it upon its initial presentation here last season. Walter E. Perkins and Edna Ann Luke stirred up all the confusion around which the plot hovers. Loeb.

EDMONTON: EMPIRE—17-22, Billy Oswald in "I Love a Lassie." Return of popular Scotch comedian. Business good. Forbes.

FALL RIVER: ACADEMY OF MUSIC—"La La Lucille" was well presented Nov. 21-22 with a strong company that included Rene McKenzie, Marion Langdon, Howard Sloat, Paul Hamlin, Lella Tarsenan, Robert Livingston and a smart and well costumed chorus. Bob Ott Musical Comedy Company, week 24-29, in popular musical plays opened in "Jamaica." "That's Right You're Wrong" was presented 27-29. Bob Ott gave excellent performances. Gee.

FORT DODGE, IA.: "Going Up." Nov. 19, played to capacity and gave splendid satisfaction. Coming Dec. 1—"Listen Lester." Rankin.

HELENA: MARLOW—"Up in Mabel's Room" played to capacity house and pleased audience—"Tea for Three," Nov. 18, with Norman Hackett and cast gave a very creditable performance. Manager C. W. Eckhart is certainly pleasing the theatergoing public with his management of the Marlow in that he is giving service. The next road attraction is Harry Lauder on Dec. 13. Lloyd.

LITTLE ROCK: KEMPNER—Gus Hill's Minstrels, Nov. 19th, pleased. "Up in Mabel's Room," Nov. 20-21, played to big business and pleased. Duttlinger.

MACON, GA.: GRAND—"Listen Lester." Capacity and S. R. O. and then turned them away. The reason was on account of the excellent show and Admiral Benson U. S. Navy, who was born and raised here being present. 18—"Mutt and Jeff," fair. 21—"Parlor, Bedroom and Bath," good. Matinee and night 22—"What's the Idea," 24. Orr.

MONTREAL. HIS MAJESTY'S—Percy Hutchinson's production of the "Luck of the Navy," played to good business. It is a rousing melodrama, well constructed and well played. Mr. Hutchinson himself made a manly and humorous hero. Patrick Ludlow, Muriel Martin-Hervey, Elsie Stranack, Dora Green, Blanche Le Roy, C. H. Croker-King and Kate Carew gave excellent support. Dec. 1.—Grace George in "Quick Work." Tremayne.

ST. PAUL: METROPOLITAN—Cosmo Hamilton's three-act comedy "Scandal," is the attraction this week. Pfister.

SAN DIEGO: SPRECKELS—The American Syncopated Orchestra drew fair returns for two performances Nov. 17th. Trixie Friganza in "Poor Mama" Nov. 18. Chapman.

SAN FRANCISCO: COLUMBIA—The Columbia Theater has Francis Bushman and Beverly Bayne in "The Master Thief" for the second week. On Nov. 24, Cohan & Harris will present "A Tailor Made Man." CURRAN—At the Curran, "She Walked in Her Sleep," is in the last week. The play pleased. Harry Lauder will be at this house for one week only commencing No. 24. CASINO—Will King is still starring at the Casino. "Who Cares" is his offering this week. Barnett.

TORONTO: ROYAL ALEXANDRIA—"The Woman in Room 13" with Robert Edson, and a splendid cast to capacity attendance, that certainly got a thrill for their money at any rate. PRINCESS—"Flo-Flo" to the usual first night attendance but not a great many advance seats gone. Dantree.

WILLIMANTIC, CONN: LOOMER—"La La Lucille," Nov. 24. Invested with good plot, comedy, scenery and costumes. Pleased fair house. Toe dancing of Rene Mackenzie won big applause. Palmer.

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STOCK PLAYS IN MANY CITIES

BOSTON: "The Guest of Honor," William Hodge's latest vehicle, is drawing steadily at the Wilbur. William Gillette has but two more weeks to run at the Hollis, where he has been delighting large audiences with "Dear Brutus." The Tremont is crowded to the doors at each performance of "Three Wise Fools," which is in its third week. This is the last week of "Oh, What a Girl" at the Shubert, as is also "The Shubert Gaeties of 1919" at the Majestic. This is the second week of Bertha Kalich's limited engagement at the Park Square, where she is appearing in "The Riddle: Woman." The Boston Opera House offers Al Jolson in a return engagement of "Sinbad." Alice Brady is in her second successful week at the Plymouth in "Forever After." At the Colonial, G. W. Lederer offers his latest musical success "Angel Face," which will be seen for a limited engagement. "Good Morning, Judge," is due at the Shubert Dec. 1; "Joan of Arkansas," Arthur Hammerstein's latest offering, at the Majestic, Dec. 1; and "Fringes of 1919" at Boston Opera House, Dec. 4.

CLEVELAND: PROSPECT—The Joseph W. Payton Stock Company this week supplanted the Prospect Players, who have been appearing all season at the Prospect Theater. Selmer Jackson, leading man, and Olga Hanson, ingenue, are the only surviving members of the original organization. Mary Daniels is the new leading lady of the company, which includes Lillian Stuart, second lead; John Dwyer, character player; John Blake, juvenile; Edmond Soraghan, Ted Brackett and Mabel Buell. "Common Clay" was the first offering of the Payton Players. It was well done, and served to introduce Mary Daniels to the local public in a part in which she was seen to excellent advantage. Loeb.

MONTREAL: ORPHEUM—The Orpheum Players presented "Daddy Long-legs" in excellent fashion. Hervey Hayes scored a hit in the title role and Margaret Knight made a most charming Judy. Edith Spencer did good work as Mrs. Pritchard, Hal Munnis was breezy and amusing as Jimmy McBride, Helen Beresford gave a good character sketch of Mrs. Semple and Ruth Simonds and Dorothy McCord made a charming pair of school girls.—24-28, "The Hawk." Tremayne.

NEW BEDFORD: Week 24-29, the players presented "Mother Carey's Chickens," with more than their usual success. As Mother Carey, Jessie Brink was excellent and gave a very strong performance of the part. Enid May Jackson, as Nancy Carey; Peggy Page, as Lallie Joy Popham, and Hooper Atchley, as Tom, were seen to good advantage in well played parts. Well staged—a good performance to large attendance. Gee.

NEWPORT, R. I.: Kendall Weston will open a season of stock here Dec. 1. The company will comprise some of the best stock players. Manager Warren O'Hara will open a new stock company at the Bijou Theater, Fall River, Mass., next Jan. 5, as arrangements to that effect have all been made. Gee.

ST. PAUL: NEW SHUBERT—"Pollyanna" of the sunny disposition and cheery philosophy is at the New Shubert this week. St. Paul has seen other Pollyannas, but none has excelled Maria Gale's. She has caught the trick of making the transitions from smiles to tears with a child's naturalness and at no time does she overact. Harry Hollingsworth, Helen Keers, Joseph de Stephani and Nan Crawford give good support. Pfister.

SAN DIEGO: STRAND—The Brissac Co. was seen in "The Small Town Girl," week of Nov. 16th which drew well. Miss Brissac gave a most finished performance of Nancy Lee Travor, and also displayed some beautiful gowns. Fred Raymond was Anthony Weir and did his usual good work. Maxine Flood, Brady Kline, Edward Ewald, Lawrence Marsh, Ada Gibbons, Marjory Bennett, Eddie Lawrence, Nellie Blanchard, Ferdinand Muniere, and Monica Lee were seen to good advantage. "Old Lady Thirty One" follows. Chapman.

SAN FRANCISCO: ALCAZAR—The Alcazar has "A Dollar Down" for its premiere, and Belle Bennett has the longest speaking part in this play that she has yet had while starring at the Alcazar. W. P. Richardson is the co-star and does well also. The roles were well acted and the play was well staged. By request "Polly with a Past" will be the next offering. Barnett.

WHITE PLAINS, N. Y.: PALACE—This house will open with stock Nov. 24th when the La Rue Players will present the "Cinderella Man." Gordon.

WILKES-BARRE: NESBITT—Cecil Spooner showed her popularity this week in Eleanor Porter's "Pollyanna." A very charming story wonderfully portrayed by Miss Spooner and the excellent cast which is pleasing local stock patrons. Very good houses. Next week, "The Unkissed Bride." Briggs.

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AT THE BIG VAUDEVILLE HOUSES

EXCELLENT BILL AT RIVERSIDE Cleveland Bronner and "Musicland" Score Heavily

One of the most beautiful turns that has been exhibited to a vaudeville audience is *Cleveland Bronner's* new act, shown this week at the Riverside. The lighting effects are the work of an artist, and the act features the work of a famous beauty of Norway, a foreign country, *Miss Ingrid Ingeborg Solfjeng*. Marvelous costumes are exhibited, and very appropriate singing and dancing play their part.

Anatol Friedland presents most of his former popular airs done over into a complete sketch called "Musicland." He has a pleasing galaxy of able assistants to take their share of the program through which the little sketch runs, *Alma Adair* and *Neal Mack* with voices raised in song, and *Phoebe Whiteside* on her toes.

Demarest and *Collette* pleased mightily with their really excellent music, set off, and brought out the stronger by DeMarest's pseudo-idiotic buffoonery. *Dickson* and *Hysen* dance most gracefully, assisted by the musicians that formerly went to make up the orchestra at the Biltmore. *Page, Hack and Mack* opened the show with a thrilling and dangerous ground and lofty leap that deserves special mention. *Jimmy Duffy* and *Mrs. Sweeney* have a very funny clown act that ought to be much better than they make it. Intelligent people will not crack a smile at some of the things they do, while they will roar with the utmost glee at others. *Fred Berrens* plays his fiddle the while an automatic piano renders his accompaniment. As an entertainment it is an act that is just passable. *Mlle. La Toys'* pets closed the performance with a posing act of picturesque charm.

RANDALL.

ALHAMBRA HAS EXCELLENT BILL Nearly All the Acts Are Significant Hits

One of the most interesting bills of the present season at the Alhambra is the fare at that theater this week. With but a few minor exceptions each act is excellent and they have been arranged in the best possible manner for contrast and building up the show with a crescendo of interest. There were some let downs, to be sure, but the acts that followed were so successful in their bid for approval that the vitality was immediately resumed at the Monday matinee.

Broadway's latest "find," *Vic Quinn*, *Glenn* and *Jenkins* and *Margaret Young* stopped the show, and *Helene Coline* and "The Little Cottage" were not far behind them with their receptions. Their hits were significant and were not overshadowed by the unusual enthusiasm.

Miss Quinn, who is billed as the last word in jazz, and thoroughly fulfills the promise, has an act that starts off with being built of ingredients of enormous popular appeal. And then these ingredients are dispensed with special talent. If

(Continued in last column)

Pat Rooney, Morgan Dancers and Creole Fashion Plate Score at Palace—Bronner and "Musicland" Are Big Hits at Riverside—Vic Quinn Tops Alhambra Bill—Mabel McCane Wins at Orpheum

ROONEY'S THIRD WEEK AT PALACE

Creole Fashion Plate Also Slams Over Big Hit

If enthusiasm counts for anything plus applause that rocked the Palace to its very foundation then *Pat Rooney* and his new act could stay on interminably at the Corner. This is the third week for the new *Rooney-Bent* offering which seems to grow better each succeeding week which has *Pat* working in some new "bits" to excellent advantage.

While *Pat* has the best act of his vaudeville career perhaps praise is due to the wonderful work of *Mlle. Marguerite* and *Frank Gill* which is one of the decided features of the *Rooney* turn. Everybody's talking about the marvelous dancing agility of *Miss Marguerite* and she is considered the "hit" of the vaudeville season at the Palace.

The *Marion Morgan Dancers* are paying their customary visit to the Palace, with the present "dance drama" bringing out the full artistic worth of the big offering which employs a hardworking coterie of both male and female dancers.

Next to closing is *The Creole Fashion Plate*. Undaunted by following the *Rooney-Bent* act he started off to applause and wound to the biggest kind of an encore demonstration. This young chap not only is wearing some new clothes but also has switched his song routine somewhat with *Tickling Topical Tune*, *I'll Be Lonesome For Those California Days*, *Carolina Sun*, *Come Where Lovers Dream* and *Leave the Rest of the World Behind* (this making a decided hit).

The Aerial Lloyds opened the show and gave it a good start. *Nip and O'Brien* proved good entertainers, their acrobatic routine a la comedy being well received. *Bert Baker* and *Company* showed entirely too early for a talking skit yet *Baker* and associates made the farcical vehicle a sure laugh getter.

Bert Hanlon was third and following was the *Morgan Dancers*, effective from the start. After intermission appeared *Wish Wynne* (under New Acts) who was welcomed back in New York vaudeville after an absence of several years, with *Miss Wynne* making new friends by her clever work.

In the *Rooney-Bent* act *Pat* proved a demon worker and slapped in some new "bits" which included a new characteristic dance.

While on the subject of the *Rooney* and *Bent* act especial credit is due *Miss Bent* for the success she has in "one" with that "I'm Rosie O'Grady Herself" which has a refrain long to be remembered.

After the *Creole Fashion Plate's* emphatic hit appeared *Derkin's dog* act which was a genuine novelty in the closing spot.

PALACE.



The Aerial Lloyds
thrill aloft.



Nip
& Tuck



hop about.

Bert Baker



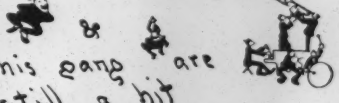
gets in &
out of
trouble
via. lies. Bert
Hanlon. jokes.



Here we have the
Marian Morgan
Dancers
in a beautiful
show.



Wish Wynne in
her impression
of a little girl.
Pat Rooney



his gang are
still a hit
The Creole
Fashion
Plate is
a dear.



Derkin's Dogs. Woof!

(Continued from first column)
Miss Quinn were not a "riot" it would be because the audience was not watching. Her assistants, *Frank Farnum*, *George Kree* and the *Memphis Five* are valuable adjuncts. *Glenn* and *Jenkins* raised the roof with their negro porter's squabble and their "Homemade Blues," and not to say their dancing. *Margaret Young's* songs, which included *There Are a Lot of Blue Eyed Marys Down in Maryland* and *Don't Take Advantage of My Good Nature* and several special songs pleased the crowd so much they wouldn't let her go. *Miss Quinn's* act is indeed one of the best that is presented in vaudeville today.

Helene Coline's appealing and delightfully done song story "Windows," caught the audience's fancy at the start and held it with a vice like grip to the end. The tabloid musical comedy "The Little Cottage" has a group of very pleasing ladies of the ensemble, a charmingly demure ingenue who dances prettily, and two really good comedians. With these people playing a thing of good lines and good music it would be rather weird if "The Little Cottage" were not a big hit.

James B. Carson and *Company*, playing the three-scene playlet, "To Be Or Not To Be," pleased some of the house immensely. But we saw some of the payees giving the hokum the stony stare. *Herbert's Dogs* opened the intermission and *Joe Browning*, delivering his "Timely Sermon," followed the canines but did not seem to generally rouse the house to much enthusiasm. The *Three Blighty Girls* opened the show with singing and dancing. Their material is Scotch and provides a good bill starter. The *Rumsdells* and *Deyo* danced a good closing to the show and kept the big audience in its seats.

TIDDEN.

ORPHEUM PROGRAM Many Good Acts at Brooklyn House

The show at the Orpheum opened with the *Maxine Brothers* and *Bobbie*, a trained dog. *Mabel Burke* and *Sidney Forbes* gave a song review, comprising all the modern and old-time songs. The next act, "Petticoats," was a comedy in which a girl gets into many difficulties by trying to make a certain doctor propose to her.

Miller and Mack presented one of the nuttiest nut acts in vaudeville. They almost kill each other trying to get a laugh and they get it. *Mabel McCane* presented a review in which she and *William Taylor* sang well, and *Tom Bryan* and *Lillian Broderick* did some whirlwind dancing. *Walter Weems*, a humorist with a Southern accent did well with a funny monologue.

James C. Morton cavorted about in his usual way and with the aid of the rest of the *Morton* family scored a decided hit. *Anna Wheaton* and *Harry Carroll* entertained with some of Mr. Carroll's new songs. The *Ara Sisters* closed the show with a varied assortment of dances.

HUSTED.

(Continued on page 1875)

TO PUNISH COIN THROWERS

Keith Managers to Arrest and Push Prosecution of Gallery Penny Tossers

IN several of the B. F. Keith theaters vaudevillians have been visibly annoyed by the tossing of pennies upon the stage during their acts, with the result that the Keith executives have fully determined that such petty annoyance must stop, the managers to make arrests and to make court examples of the rowdies guilty of the disturbances.

In the past month or so while the house was in semi-darkness, men or boys in the Colonial balcony have surreptitiously flung pennies upon the stage. Among the more prominent vaudevillians subjected to coin throwing of late have been Gracie La Rue and William Rock. Both stopped their turns long enough to admonish rebukes to the guilty ones.

Manager Chris Egan of the Co-

lonial is bending every effort to locate the throwing and is now determined that the severest court action will follow the arrests of those causing the annoyance. Other theaters have also had several gallery disturbances and the Keith interests intend to put a stop to it if they have to close their upper floors entirely.

A single penny hit the stage at the Fifth Avenue last Monday afternoon, the toss being unobserved for the most part by the audience, although the house management saw it and did everything possible to locate the thrower.

At the Colonial the first part of the week uniformed police were within the theater during the last part of the show.

Sharp Takes Act

Billy Sharp has taken over the Jack Norworth revue, "Broadway Echoes," which after a Sunday showing at the Century, resulted in Norworth cutting loose from the act and playing the 81st Street alone last week, and is playing it in the Fox houses. Sharp is appearing in the turn himself, with the same girly background that Norworth was expected to use in the "big time" houses. It is reported that as a result of Norworth's defection that Sharp may take action against the comedian for not living up to his part of the producing agreement.

Says Tabs Corral Time

New York producing managers declare that the southern time is pretty well taken up now by traveling tabloid companies, the tabs lining up most of the "desired bookings" according to their lament. One manager when asked why he didn't send his show through the south said he had one down there now that was having a hard time of getting good bookings owing to the congestion of tabs.

"Flights of Fancy" Soon

Marshall Hall has written a fantastic conceit, with the musical collaboration of Lew Pollack, entitled "Flights of Fancy," in which Ann Linn and Mr. Hall will appear. Four people will be in the act, and it is being given an elaborate scenic production by the H. Robert Law Scenic Studios. The act is nearing completion and will open soon.

Rewriting Big Act

In addition to rewriting sections of the big girl act, "Peaches in Pairs," Cliff Hess and Joe Santly are also helping Irwin Rosen recast the act, which has been playing some "try out" time out of town. The idea for the new Rosen turn was conceived by Pat Rooney and is expected to reach the local "big time" houses around the holidays.

Rehearsing Big Act

A brand new vaudeville combination, comprising Jessica Brown and Effie Weston, has been formed, with Ned Wayburn and Donald Kerr staging the dances. A new novelty is promised when they make their local appearance.

New Acts Formed

Shepard and Dunn have framed a new turn. Shepard was formerly of Shepard, Corbett and Donovan, while Dunn, a tenor, comes from the Boston cafe revues. They are featuring *She's Just Like Sal* (Feist). Frank Moore (formerly Morton and Moore) and Emil Subers, the "Georgia Sunflower," have a new singing and comedy act that Max Hart is booking. Cassler and Duncan comprise a new team, now bidding for local popularity and featuring such Berlin hits as *You'd Be Surprised* and *I Left My Door Wide Open*. A new "sister" act is in town, namely the Clark Sisters (Ruth and Kit), opening their eastern tour on the Poli time December 8. Max Winslow of the Berlin offices, has inserted some of the Berlin numbers in the Clark act.

Pantages House in Hamilton

For a long time it has been rumored that the Pantages vaudeville interests were considering locating in Hamilton. The report, it now appears, will soon be an accomplished fact. George Stroud, manager of the Savoy Theater, announced that a million-dollar company has been organized, and will seek incorporation at once to handle the new venture. Work is already under way on the plans for the theater, which will have a seating capacity of 3,500.

Rob Hippodrome Theater

Two men, after binding and gagging Eddie Morris, the manager of the Hippodrome Theater, opposite the Orpheum, San Francisco, robbed the safe of \$1,868. The owners of the Hippo are Messrs. Ackerman & Harris, who have their loss covered by burglary insurance.

Mrs. Crane's Divorce

Mrs. Crane, the dancer, has obtained her final decree of divorce in San Francisco, the interlocutory decree having been granted Nov. 7, 1918. Mrs. Crane was granted custody of their seven-year-old child.

Friend and Downing Complain of Acts Using Their Names.
Annual Meeting of the V. M. P. A. to be Held After Holidays.
Finding of Recent Vaudeville Investigation Expected Next Month.
Deiro's Route Reported Cancelled for Trouble at 81st Street.
Annual Friars' Frolic Scheduled for Lexington O. H. Dec. 21.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

There's a Lot of Blue Eyed Marys Down in Maryland	Margaret Young
Carolina Sunshine	Creole Fashion Plate
I'm Rosie O'Grady Herself	Rooney and Bent
Tell Me	Whiting and Burt

Mosconis Reunite

The Mosconis are reunited with Max Hart requisitioned to lay out a route. Recently the brothers decided to split, with Louis deciding to engage in a commercial line and Charles planning a new act with another dancer. Last week the reunion was arranged. Now here's a puzzler! Louis is the Mosconi who does the fast, tricky footwork yet in the readjustment of the act, Louis is to receive a 40 per cent. share of the salary split, Charles getting the other 60 per cent.

Is a Brother of Jeff's

Carleton Davis, of the Feist forces, who has joined the Jessie Mears' vaudeville act, is a sure-enough "flesh-in-the-blood" relation of Jeff Davis, the "King of Hoboes," being Jeff's brother. Davis has bonafide stage talent and is showing it in the Mears' turn.

Cincinnati House to Open

Al W. Walle, who is to be manager of the new Palace Theater in Cincinnati, arrived there last week and set about organizing his corps of assistants, all of whom, he says, are to be Cincinnatians. The date of the opening of the Palace, intended to be devoted to continuous vaudeville and pictures, will probably be around Thanksgiving.

Cigar Butt Hits Girl

Recently the "Victory Belles" company played the Gayety, Toronto. It was "students' night" and from the audience was hurled a cigar butt that struck Ethel Lenore, a Jersey City chorus girl, in the right eye. The cigar came within an ace of destroying the sight. Manager McArdle, of the Gayety, and the police are investigating the matter.

PLAYS PERCENTAGE WITH ACT

John E. Coutts in Giving Big Turn Workout Adopts Novel Playing Plan

FOR some years "When Dreams Come True" has been a traveling attraction under the managerial direction of Coutts & Tennis. Recently John E. Coutts, the junior member of the producing firm, arranged for a vaudeville version of the show. He invested around \$10,000 in the act, engaged large cast and chorus and then awaited the bookings. A "tryout" in a nearby New Jersey town was arranged. Coutts didn't like the layout, so reorganized. Determined to give the act a good work-out Coutts adopted a novel plan of booking the act, playing legitimate

houses in up-state territory and near-by latitude upon a percentage basis.

Among the dates was Perth Amboy where the act appeared for a half week, with 3,300 persons paying admission. Another stand of a half week had 3,843 paid admissions. The Coutts revue is shown with pictures, two shows a night being given.

In using this plan, Coutts told a MIRROR representative, that he was not only playing to profit but that the playing plan enabled him to keep away from the preliminary process pursued by so many acts before reaching the "big time" routes.

Coutts knows the road booking conditions, having laid out the route for "When Dreams Come True" for years and also routing "The Kiss Burglar" which Coutts & Tennis, now have on the road.

FULL WEEKS

Keith Heads Decide that Business Boom at 81st Street Warrants Full Week Bills

At the beginning of the season the B. F. Keith Vaudeville Exchange, which announced "big time" bills for a full week's engagement at the 81st Street and when the returns for the first month were below par, arrangement was made to split the bill each week and rearrange the program layout. All of a sudden the business began to perk up and in October, when the old policy was to have gone back the Keith heads decided to hold on to the full week regime with business getting better each week.

If the 81st Street keeps up its present gait there will be some tall rejoicing around the Keith sanctum, which has all along been of the opinion that "big time" and a big feature film on a full week's booking basis would justify the elimination uptown of the split week pop vaudeville bills.

Polly Walker's Hit

Doc Baker has just produced a brand new act entitled "Flashes," and while the booking experts have agreed that it will do for the "big time" the Baker act has been able to bring out the worth of a new artist, named Polly Walker. This girl has done such clever work that emissaries of several big shows are trying hard to lift her out of the Baker turn. Miss Walker's success is now assured.

Miss Berse Leaves Act

Lillian Berse, who has been featured with the Anatol Friedland act, "Musiland," severed connections with the act, with Lucille Chalfant, late prima donna of the Ned Wayburn revue, replacing Miss Berse. The former's voice is reported as having left Miss Berse temporarily.

Writes Big Act

Stella R. Cowan, a sister of Arthur King, the composer, has written a brand new act which will be brought out in Chicago prior to bringing it before the attention of the eastern "big time" bookers.

ROAD CALL OFF

I. A. T. S. E. Issues Ban for Paducah, Ky.

The International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada has lifted the road call that had been issued for Eau Claire, Wis., where the local union had been unable to adjust its trouble with the theaters there.

The I. A. T. S. E. on Tuesday placed a road call on Paducah, Ky., where the Kentucky and Arcade theaters were declared as being "unfair to organized labor." The Paducah local is No. 281. One house plays combinations occasionally while the other offers pop vaudeville and pictures.

LUCAS QUILTS

Featured Comedian Out of Road Show "Hitchy Koo"

Jimmy Lucas, who has been featured on the road in the Marty Sampter production of "Hitchy Koo," now playing southern territory, has quit the show and returned to vaudeville, with Stan-Stanley taking Lucas' role. The change was effected last week when Lucas arranged immediate vaudeville bookings, accepting southern time for the present. Stan-Stanley has been playing vaudeville and was formerly with the Shuberts' Winter Garden show. Sampter jumped on to the show last week and completed arrangements for the change of comedians. He has received many wires for return dates, with the business showing big returns everywhere.

Prior to leaving with the show, Lucas claimed he had an interest in the Sampter production, with the assumption therefore that Sampter took over the Lucas end when Jimmy quit. Several reasons are ascribed for the Lucas withdrawal, but it is believed Lucas prefers vaudeville to the one night and week stands.

Miss Tucker Gives Notice and Buys a Garage

Sophie Tucker is closing her engagement with "The Shubert Gaieties of 1919" week after next and expects to return to vaudeville unless she decides to take a trip to Havana. Miss Tucker has other offers but vaudeville seems to be the prospective haven at present.

Miss Tucker and George McKay (McKay and Ardine) recently purchased a big garage at Baldwin, L. I., on a "fifty fifty" basis, with Frank Westphal and McKay to be the bosses of the firm. The garage is valued at \$20,000.

Not the Dancer

The Dorothy Dickson announced as being signed for a principal role with one of Oliver Morosco's shows, is not the Dorothy Dickson of the Dickson and Hyson act, now playing vaudeville. The latter are at the Riverside this week.

Mrs. Tom Thumb Dies

The death of Mrs. Tom Thumb, the celebrated circus Lilliputian and widow of the original Tom Thumb, was reported this week. Mrs. Thumb dying at the age of 77 years. P. T. Barnum introduced Mrs. Thumb to the public.

THE NEW ACTS

Wish Wynne

Songs—19 Mins.—One and Two Palace

It's the same *Wish Wynne*, who some years ago charmed American audiences with her sweet stage ways, her bully English characterizations and who showed ability that took her from Coast to Coast and established her as a genuine vaudeville favorite. Miss Wynne is older, 'tis true, but Miss Wynne has not forgotten a single trick in her former bag of material and each type she presents is done with naturalness, sincerity and earnestness. Miss Wynne received applause when she appeared, showing that she had not been forgotten in the interim. Her first number was a little soliloquy wherein there's a typical English twist to the little story about the young man and woman who through life have agreed to share little troubles. Of course they get married and the tag line at the finish of the song was to the effect that they were pushing a little trouble around in a carriage. She switched to "two" where the stage was set to represent the kitchen interior and dining room of an English family of the middle class. Miss Wynne "does" a splendid characterization of the little London school-girl who is always getting into hot water through the unkindly ways of the girl next door. She has a mother that is always gossiping and Miss Wynne expresses the viewpoint of the little girl against such a trait and squeals to the father when he comes home. Then Miss Wynne does an English country girl—one "bit" she does to perfection—telling how she would like to marry Charlie Brown but Charlie's too bashful to pop the question. A London slavey was the closing "impression," with Miss Wynne doing it effectively. Her success was enthusiastic and for a little encore she offered "The Grandmother's Prayer." Miss Wynne is an artist and best of all is natural and unaffected in her work.

Mrs. Thomas Whiffen

Comedy Dramatic Sketch 15 Min. Full stage interior 23d Street

Mrs. Thomas Whiffen is a name to conjure with. When a woman has been a popular actress, and an artiste of the first water, through two generations she demands a great amount of respect from us young 'uns. That she elects to still appear on the stage instead of sinking into a well earned retirement should inspire loud cries of "more power to her."

Mrs. Whiffen has come into vaudeville with a pleasing little sketch that is a fitting setting for the brilliant gem of her charm. It is often trite and banal to be sure, but it is entirely obscured by the fact that we are given the privilege of witnessing this dear old-timer. The playlet has a patriotic angle but its chief appeal lies in its comedy, which is derived more from well read dialogue than from situation. Mrs. Whiffen further shows her realization of theatrical values by not usurping the center of the stage all of the time, as some of the more youthful stars are loath to do when they enter vaudeville. She allows her supporting company to share honors with her. Her assistants are excellent. They are a girl and a very talented character comedienne.

TIDEN.

Nellie and Sara Kouns

The Kouns Sisters, Nellie and Sara, have been away from American vaudeville so long that they can now be regarded as a "new act." The sisters—and they are real sisters despite any arguments to the contrary—recently returned from abroad, with the girls receiving some publicity they did not anticipate when the news reporters published that they were the recipients of at least 400 proposals of marriage each. The papers published their pictures in their Y. M. C. A. overseas entertainment outfits. The stay abroad which included successful after-the-war engagements in both London and Paris did not harm their wonderful voices in the least. Nature has endowed each young woman with a natural voice—each possessing a high register, voluminously sweet, flexible and of a musical quality that will attract attention anywhere lovers of music are wont to congregate—and the girls are using them to excellent advantage. They retain the *Echo* number and sure make an impressionable effect with the idea which is a decided vocal novelty. Whether singing in the foreign tongue or reaching the top notes in the classics the Kouns Sisters show unmistakable worth and talent. And what a treat their double arrangement of *Dear Old Pal Of Mine* was at the Colonial. The Kouns Sisters are showing some new frocks from the other side. They also show ease, grace and refinement when on the stage. In short the girls are a valuable asset to vaudeville. They have cultured voices and they know how to use them without overstaying their time.

MARK.

(Continued on page 1879)

REPORT UNTRUE

Walter Keffe Scoffs at Reported Sale of Pantages Circuit

"Positively untrue. All a canard. You can say unreservedly for me that there isn't the slightest semblance of truth in it," was the quick way Walter Keffe, the New York representative for the Pantages Circuit, branded the report that the Orpheum Circuit had taken over the theaters on the Pantages chain. Keffe says that Pantages on the other hand is strengthening his circuit in different sections and when a number of new Pantages houses are built the circuit will be more formidable than ever.

It is understood that Messrs. Pantages and Myerfield (of the Orpheum Circuit) are on more friendly terms than ever before which may have given rise to the rumor.

May Enlarge Rooney Act

Carlton Hoagland is on the horns of a dilemma. He has made such a big hit with his vaudeville production that has Pat Rooney and Marion Bent as the stars that he has received some flattering propositions to enlarge the act and make a big music show out of it for Broadway. Edgar Allan Woolf is preparing an elaboration, and it is likely Pat and Marion will head a revue entitled "Rings of Smoke." Meanwhile the act is playing its third consecutive week at the Palace.

Pass Up Show Offers

William DeMarest and Estelle Collette, who first dickered with the Ned Wayburn revue at the Capitol, and then later sidetracked an offer with the Kitty Gordon-Jack Wilson show, have spurned other show offers and will remain in vaudeville. They are at the Riverside next week. DeMarest has fully recovered from injuries received in a recent assault by thugs in Utica.

Wilson-Gordon Date

Jack Wilson and Kitty Gordon return to "big time" vaudeville next week at the Colonial, after their recent short road tour in a new show which they expect to reopen after the holidays. Miss Gordon is being booked as "the Film Star," Miss Gordon and Wilson to offer a little musical comedy entitled "Two Reels." Harold Crane will appear with the turn. Max Hart fixed the date.

Houses Change Policy

Two of Oklahoma City's vaudeville houses, the Liberty and Lyric have made changes in policies and bills. The Liberty announces that commencing November 30, it will present Loew's vaudeville and program. The Lyric will present Orpheum acts along with its Interstate bill and augment its orchestra to seven pieces. The admission price has been increased from 35 to 50 cents.

Howard's Announcement

Joseph Howard of Howard and Clark, playing at the Colonial this week, is making an announcement at each show that he is going to send all of his present material, songs, etc. to the storehouse shortly, and will appear in what he terms "the biggest act vaudeville ever saw."

10 YEARS AGO TODAY 20 YEARS AGO TODAY

Nat M. Wills Announced to Marry La Belle Titcomb.

Evelyn Nesbit Reported to Be Considering Vaudeville Appearance.

The Four Mortons Introduce New Act at American Music Hall.

William Morris Secures Marlowe Theater, Chicago, for Vaudeville.

Augusta Glose Headlines at Fifth Avenue.

Fay Templeton Heads Bill at Keith's Union Square.

Papinta Opens Two Weeks' Engagement in Indianapolis.

Weber and Fields Sue Cissie Loftus for Breach of Contract.

Solaret, Queen of Light, to Head Company in Havana.

Tony Pastor Introduces New Parodies at Chicago Opera House.

Milton and Dolly Nobles Headline at Keith's, Boston.

MAJESTIC—CHICAGO

Four Headliners Including Frances Kennedy Make Up Strong Bill

This vaudeville house has four headliners billed for this week, as follows: Cameron Sisters, Dave Dryer at the piano; Lew Dockstader, the famous humorist with "an Earful;" Mary Marble and company in a little play of the stage, "My Home Town," by Maude Fulton; Frances Kennedy, comedienne (return date), in exclusive songs and monologue of her own conception; LeMaire, Hayes and company, "The American Aces of Spades"; Bob Murphy and Elinore White in "A Peppy Arrangement of Tunes and Laughs"; Nina Payne, presents "Original Dance Patterns;" Three Lordons, dropping bombs of comedy and thrills. Lyons and Yosco, reunited, close the bill.

ATKINS.

PALACE—CHICAGO

Harry Watson Heads Enter- taining Program

Headliner here is Harry Watson, Jr., as "The Young Kid Battling Dugan" and other scenes. Nellie V. Nichols; Homer Dickinson and Gracie Deagon billed as the musical comedy favorites, in a Paprika of Chatter, Song and Dance; Jason & Haig, in "The Book of Vaudeville," written and staged by Claude W. Bostock; W. Horlick and Sarampa Sisters, descriptive and variety dancers; Oscar Loraine, the violin nuttist; "Pianoville," featuring George E. Reed and Girls; Pietro, piano accordionist; Emile and John Nathan billed as "The Agile Pair," feats of daring artistically executed. Big business.

ATKINS.

All Kinds of Offers

With the closing of the Chicago engagement of "The Velvet Lady" and the taking to the road of that company, Al Gerrard and Florrie Millership are undecided as to just what course to pursue. The Klaw & Erlanger offices desire the pair to continue under their management, while Harry Weber is trying to fix up an immediate "big time" vaudeville tour. The clever duo also has other production offers. They were a big hit in Chicago with "The Velvet Lady," Miss Millership being regarded there as a "home townner." Her sister, Mrs. Leonard Hicks, resides there permanently, Mr. Hicks owning the Hotel Grant.

State-Congress Opens

Chicago's new vaudeville house, the State-Congress, had a successful opening, the house being packed all day long Saturday and Sunday. Bill for the week was Willard's "Fantasy of Jewels," Mack and Salle, Morrison & White, and others. Adgie's Lions headed the bill Saturday and Sunday. Charlotte Trio and six other acts took part.

Get Big Contract

Keegan and Edwards, now appearing with "The Midnight Frolic" show atop the Amsterdam Roof, this week signed a big contract with the Columbia Graphophone Co. to supply it with some song records.

VAUDEVILLE VOLLEYS

FROM VANCE

MAX BLOOM, the comedian, heading his own show, is a business man as well as an actor. He makes both pay.

When J. J. Murdock is in a hurry to reach his destination he grabs the first taxi that comes along and doesn't mind whether it's a Ford or not. This shows one reason why J. J. always gets there.

With the new Anatol Friedland act there is a little artist—Phoebe Whiteside—who puts real sincerity into her work. We hear that Miss Whiteside is a former pupil of the Kosloff School on the Pacific Coast and that long before she adopted the stage as a profession was hailed as a prodigy in her line. At the Palace last week Miss Whiteside's work was one of the features of the turn.

In the Coming

of Guy Voyer into New York vaudeville we wish to go on record right here as saying a good word for him. Long before Guy ever thought of coming to New York we saw him work time and again and each occasion found him always striving—aiming to do the best there was in him and not showing one inclination to shirk his stage duty at any time. Voyer never balked at playing anywhere at any time and he was always up, up with the early bird and putting forth his best endeavor to please the small towners as well as the big city hardboiled eggs. Voyer hit New York last week under the guiding wing of James B. McKowen and New York has taken kindly to his work. And while we are using Jim McKowen's name we must add that Mrs. Jim is a sister of Marillyn Miller and has considerable stage experience. Her professional name is Dorothy Miller.

Peggy Carter is with the "Musicland" act and making good in a way most pleasing to her friends who have always opined that Miss Peggy is a natural stage entertainer.

Cass Freeborn is at the Capitol. He directs the orchestra during the Wayburn Demi-Tasse Revue and on the program is billed as The Singing Conductor. We heard him gibe in vocally on the "How Can You Tell?" number and his voice has a musical tone that received applause.

Negro Acts

have been in vaudeville, but the present generation has a number of turns comprising colored folk that is scoring a genuine hit on its local house dates. Not long ago we saw Moss and Frye clean up at several houses. Then appeared Dotson at the Colonial and he stopped the show and won the lion's share of applause on a bill that embraced some standard "big time" acts. Then last week at the Colonial came another surefire comedy wallop when two negroes named Glenn and Jenkins combined their crossfire and music, the men having a duo with the mouth-organ and guitar that they announced as "Home Made Blues." Glenn and Jenkins tore the applause heart right out of the bill and they are now fixed

on the "big time" as long as they keep up their present comedy speed. Commenting thus we must compliment the executive bookers of the Keith Exchange for bestowing encouragement upon negro acts and especially those who are bonafide entertainers and do not "steal" bows and stall after the manner of some of our white acts.

Of course there's Bert Williams, who has always been at the top and still going strong with the Ziegfeldian form of entertainment. And Bert will always stand out as a monument of what the negro race can accomplish on the stage via individualism that is not affected to the core. We also want to say a good word for a popular team—namely Rucker and Winifred—whose success has not turned their heads and who are working all the time. And everywhere they go they are a big hit with their comedy which does not run to the boring point. There are others but these will suffice for the present.

The Prince of Wales heard Bert Williams sing the other night and the expression on his face was proof that he enjoyed the colored comedian's work.

The Lieutenant Gitz-Rice-Irene Bordoni vaudeville combination has been dissolved, with Miss Bordoni to head the new E. Ray Goetz revue that is scheduled to hit Broadway with Sam Bernard as the principal male card. It's to be styled "As You Were."

A Successful Manager

from the top of his head to the soles of his feet is Nevin W. Derr, the present manager of Keith's Riverside at 96th Street and Broadway. When it comes to qualifications Derr has 'em to burn. Above all things he is a gentleman and a veteran attache of the Keith offices told us the other day that "Derr was the nearest to a complete gentleman of any man" he had ever met. That is some compliment. Derr's managerial experience was gotten for the most part in Philadelphia where he was assistant manager of Keith's, having full charge of the house much of the time, as Harry Jordan was called to New York by booking duties each week. Derr was once a school teacher and is a college graduate. He once managed a hotel in Philadelphia where he came in contact with the men who control the destinies of the big theaters. Derr came into the Riverside, New York, facing a tough job, yet he has been a success from the start and is regarded as one of the ablest managers on the Keith list. Derr is now in his third year at the uptown house and will likely remain there as long as the Keith interests have the house.

Max Winslow is a great admirer of outdoors sports. Although business kept him away from the Harvard and Yale game Saturday he has planned to be Maxie-on-the-spot when the Army and Navy game comes off at the Polo Grounds.

RIVERSIDE

Page, Hack &

dive off
with a
thrill.

Fred
Berrens
plays
with
spooks.

Cleve-
land

Bron-
ner &

In-

grid-Solfjeng in a
beautiful thing

Messrs Duffy
and Sweeney
are great fun.

Anatol
Friedland
trots out a host of
pretty girls in "Music
Land"

Bennett & Richards
are the silver
insides of
"Dark Clouds"

Dickson
& Hyson
are no
end graceful & have
a fine band as well.

De Maest &
Collette win
with music &
comedy
Mlle. La Toys
Pets do not
use violins.

By J. B. Randall

FAIR BILL AT THE ROYAL Program Not Up to Standard of House

The Royal clientele is discriminating and at the same time not "hard." It doesn't go crazy over everything nor does it sit on its hands. We mention this as there are some houses around town where the audiences either are gullible and go wild over anything, old hokum in worn out sentimentality, or sit on their hands, letting acts go by that deserve the little effort it is to show they are liked. The Royal crowd gives the average act a good reception and also knows when to rave or sit tight.

This week the program at that theater is not quite up to the standard usually maintained, yet each act was given a fair share of applause. The feature turn, *William B. Friedlander's* musical tabloid, "Extra Dry," however, brought forth more enthusiasm than was shown during the Tuesday afternoon performance, except for *Harry Cooper*, perhaps. "Extra Dry" is the work solely of Friedlander. He did the book, music, and lyrics and staged it. Each department has been designed to meet popular appeal and the pretty little thing gets over with a wallop. *Harry Cooper* delivered his songologue written by *Charles R. McCarron*. That he made a hit with it is understood and to be expected.

Harry Linton and *Anita Laurence's* neat little act called "Daddy Bow Legs" was liked. Miss Laurence has a decidedly winsome personality, is good looking and can dance and the turn shows her off to advantage.

The first part of the bill moved rather slowly, opening with *Billy Potter* and *Effie Hartwell*, who have an act which they call "Muddled Mixtures." It is. It embraces singing, dancing, contortions and acrobatics. Their last acrobatic feat is the only thing out of the ordinary. *Arch Hendricks* and *George Stone* sang all right, but their gags seemed to fall rather flat. "The Beauty Vender" was put across only by the ability of the large Jewish comedienne. *Vinie Daly* sang her familiar repertory of songs, including operatic, semi-classical and one popular. The *Four Marks Brothers*, with their "In Everything," closed the first division. They are favorites in the Bronx and consequently went quite well. TIDEN.

81ST STREET HAS ENTERTAINING BILL

Whiting and Burt and Joe Laurie Headline

A six act bill that is high in entertainment value is holding forth at the 81st Street Theater this week. Two strong headline attractions in the shape of *Whiting and Burt* and *Joe Laurie, Jr.*, are worth several times the price of admission, and the supporting bill is in parts excellent.

The *Kennedys* open with a whirlwind dancing act that certainly sets a swift pace for the show. No more acceptable opener has been seen in these parts for some time. *Lucy Bruch*, a picturesque violinist. Her act is well staged, her costume very attractive, and her playing characterized by nice musical values as well as lots of pep. The ever popular

Dear Old Pal of Mine is her best liked number. In third place is *Paul Decker* and company in his familiar "Ruby Ray" skit.

Whiting and Burt are of course a rousing hit. *Whiting* is now using *Hippety Hop* as his solo number, and the pair sing *Tell Me* in their typical manner. *Joe Laurie* follows with another life sized hit. His line of talk with his "mother and father" is grouch-proof. "Once Upon a Time," a musical comedy of rather indifferent merit, closes. The cast works hard but is handicapped by material that is not up to standard. MARTIN.

BUSHWICK PROGRAM

One of Best-Balanced Bills of Season

One of the finest and best balanced bills of the season is at the Bushwick Theater this week. The stellar attraction is *Bothwell Browne*, who appears in a "20th Century Review," together with his *Bathing Beauties* and the *Browne Sisters*. They easily carried away first honors. *Marie* and *Mary McFarlane*, the American Grand Opera stars, offered "a concert program" of varied selections, which were well received. *Geo. M. Rosener* (substituting for *Phil Baker*) offered a character study of an old veteran, and scored a decided hit.

James Diamond and *Sibyl Brennan* in "nifty-nonsense" also scored heavily. *Loney Haskell*, *Jessie Hayward* and company in "Air Castle Kate," *Clinton and Rooney*, in "After Dark," *Elmer El Cleve*, and *Sylvia Loyal* helped make the bill one of the finest seen this season. HUSTEN.

COLONIAL HAS MANY HEADLINERS

Frisco, Kouns Sisters, and DuFors Score

There are a flock of Friscoes at the Colonial this week. This is due to the jazz dancer introducing seven boys doing an imitation of his style of stage work. At the Tuesday matinee the act was well received in the closing spot.

Dolores Vallecita and her leopards opened the show, the act furnishing some thrills through the rough and tumble antics of two of the leopards. *De Onsonne and Baker* were on second, and did well with their songs. *Gallagher and Rolley* started the comedy going in their nonsensical sketch, while *Herbert Clifton* added another boost to the fun-making department by his travesty of the sou-brette. *Thomas F. Swift* and *Marie H. Kelley* provided some capital entertainment in an exchange of patter.

Joseph Howard and *Ethelyn Clarke* found immediate favor and registered substantially. *Howard* appeared in splendid voice and reeled off a typical Howard routine to applause. *Harry and Denis DuFor* received applause when they walked out. The boys danced their heads off and were one of the genuine hits of the show. They have shortened their act since their Palace appearance which speeds up the turn noticeably. *Nellie and Sara Kouns* made their initial appearance in N. Y., and were a singing treat. *James Thornton*, the original Jim, was next to closing. He showed old-time fervor in putting over his monologue, which held up the spot. MARK.

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J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

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FRANK A. BRADY, Professional Manager

IN THE SONG SHOP

BY E. M. WICKES



L. Wolfe Gilbert has finally convinced the jobbers and dealers that his "Dreamy Amazon" is the one that the public is calling for. Gilbert opens this week in Detroit, assisted by Miss Fritzie Leyton, with Leon Flatow at the piano. He will feature "Dreamy Amazon" and "I'm Tired of Dreaming, Dixie Lee."

McIntyre & Heath

during the past two weeks have been receiving some wonderful but deserved tributes from the newspapers. Some of the interviewers minced matters so that many couldn't tell just how old the comedians are or when they started in the show business. McIntyre began his career in 1868, when he was ten years old. He was paid five dollars a week for dancing in a Chicago cafe from eight in the evening until three in the morning. Later while traveling with a circus in the south he ran into Heath. The two used to watch some darkies who were with a wagon show go through their turns. Then McIntyre and Heath would take the darkies behind a barn and pay them to teach the two comedians how to do the steps.

From 1874 to 1880 McIntyre and Heath tried to break into New York without success. No one in the big town had ever heard of them and none would take a chance with them. So they went back to the south and invested their entire bank roll, one hundred dollars, in a show of their own. The day they opened in Atlanta they discovered that they would have to pay a city, a county, and a state tax. And they didn't know where they could get the money. While McIntyre was making up for the first matinee, the manager came into his dressing room and said:

"How much money is in the treasury?"

"Seventy-five cents," McIntyre replied. "Why?"

"The sheriff is outside and wants a state tax of \$100. He says if he doesn't get it within the next fifteen minutes he'll stop the show. But give me the six bits. I think I can fix him."

McIntyre turned over the six bits and the manager disappeared. All through the performance McIntyre kept his eye on the door, expecting every second to see the sheriff. But the sheriff didn't show up. After the show the manager went to McIntyre and said:

"I bought a bottle of booze with the seventy-five cents and gave the booze to the sheriff. I told him to wait for me down at the lot and that I'd come down in a little while with \$105. The extra five would be for himself. He's still in the lot with the booze inside. He's dead to the world. So we better get out of this town before he wakes up."

They cleared out of Atlanta and finally landed in Russellville, broke and hungry. Nevertheless, they had the nerve to put up at the best hotel in town. McIntyre sent for the colored porter to see if he could get something to eat. The porter said that everything had been locked up.

McIntyre and Heath Had Varied Career —Title Page of "After the Ball" Cost Harris One Dollar and Fifty Cents —Song Writer Now Gathering Garbage

Pointing to a boil on his own neck, McIntyre remarked:

"You get me some bread and milk for my boil and I'll give you two tickets for the show tomorrow night."

"But you aint gonna have no show, boss," the porter said. "The show house went up in smoke last week."

"Is that so," McIntyre said, trying to conceal his surprise and disappointment. "Then we'll give the show in the dining room and you'll get two tickets anyhow. You just get the bread and milk for my boil."

The porter finally managed to scrape up some bread and milk. Left to himself, McIntyre sat down and gazed at the food. He thought the matter over and then decided the boil could wait until the morning. The bread and milk filled a hole in his stomach. The next day they talked the manager into letting them hold a show in the dining room and picked up a hundred dollars for their trouble.

It Is Well Known That

for years the pair traveled around the country giving shows wherever they could, and when they could hold a show they helped farmers for their food and lodging. Many of the adventures they had went into the Ham Tree. Today, although they have been before the public for forty-five years or more, they are just as popular as they were twenty years ago. One manager in Chicago is willing to bet that he can tell within fifty dollars what the receipts will be during any week that McIntyre and Heath appear at his house. Two years ago while they were playing at the Palace, New York, where they were held for three weeks, they took a sketch from the trunk, one they hadn't used in thirty-five years, and put it on. It was a riot for them. And McIntyre and Heath deserve all the nice things that the newspapers say about them, for they have been a credit to vaudeville and the theatrical profession in general.

Elsie Mains and her boys have started over the Loew circuit. Miss Mains is featuring *Alexander's Band Is Back From Dixie, Tell Me, and You Ain't Heard Nothing Yet*.

Who Would Believe

George Powell, author of *Pack Up Your Troubles in Your Old Kit Bag*, is now the village garbage collector in Twyford, England? The job is an honorary one. He is the proprietor of a tavern called "The King's Arms." And being the owner of a horse and cart has agreed to help keep the village clean by looking after the garbage one day every week.

Dick Gerard, author of *Sweet Adeline*, has placed with Gilbert & Friedland, a new semi-high class ballad. With The Meyer Cohen Music Co., Gerard and Halpin O'Reilly Gilbert have *Sweet Alice Gray*, the successor to *Sweet Adeline*.

The *White Heather*, a Scotch song based on a photoplay with the same title, was played for the Prince of Wales during his visit to the Academy of Music. The number is published by The McKinley Music Company.

Chas. K. Harris

paid one dollar and fifty cents for the title page of *After the Ball*. While referring to the matter, Mr. Harris remarked: "Million dollar title pages won't make a hit of a poor song. If you have the stuff between the covers, the kind of stuff that the public wants, you can use any kind of a title page. An unusually pretty title page may sell a few extra copies now and then, but in the long run it's the song itself that will count. Take *Beautiful Nights*, for instance. It's a new waltz by Vala La Lucia. Did you ever hear of him? No. Well, I used one color in the title page. It's a 30 cent number. Still, I'll bet that it outsells any ordinary song with a million dollar title page. And the best way to prove it is by comparing orders."

It Is Certain That

years ago a song writer was a song writer. He wasn't supposed to be able to do anything but grind out popular ditties. In the past few years, however, song writers, the popular brand, have been supplying many of the musical comedies with material. S. R. Henry is the latest to go after the musical comedy stuff. And he is just starting after this game, after having written popular songs for twenty years, including *By Heck, Indianola, Kentucky Dream, and Now I Know*. Henry's show will go into rehearsal as soon as he has applied the finishing touches.

Emma Carus and Walter Leopold have a new number with Chas. K. Harris, entitled *My Wedding Day*.

Ray Ralker, author of many song hits, and Lou Thomas are now booking acts for all occasions. They have offices in the Gaiety Theater Building.

Leo A. Zahler, star song "plugger" for Remick & Co., has been covering the Brooklyn theaters for the past five years. And he seldom goes to Brooklyn without landing one or more acts.

Small Session at Mt. Morris

"Taps" has now recovered from his attack of "flu" and is again master of ceremonies at the Mt. Morris. Tap's demi-tasse revue of songwriters (not related to Ned Wayburn's) were quite small last Thursday. Those there, however, were thoroughly appreciated. Remick opened, singing many of their recent hits, *I Am Climbing Mountains* and *Tell Me* going especially well. Al Piantadosi & Co. sent Charly Pierce with a youthful lad to sing their mainstays, *Lovelight Bay* and the extremely delightful song *We Must Have a Song to Remember*. Stasny triumphed with *Lullaby Land*; and with that irresistible jazz-razzy *My Gal*. Feist was next with *The Vamp, Freckles* and *Golden Gate*. Irving Berlin added to the evening's enjoyment by singing nearly every song in their catalogue—*Nobody Knows, You'd Be Surprised, Rings* (a new one it seems) and Irving's thrilling *Was There Ever a Pal Like You*. In the words of "Max Burhardt" from Berlin's office, "the biggest hit yet." Only ended the performance. NURNBERG.

Bob Miller Busy

Bob Miller, who is known as "the big man with the big voice," is busier than a cranberry merchant these days with his outdoor activities in behalf of the Feist House. Some time ago someone watching Bob hopping about like a scared rabbit dubbed him "The Live Wire." So Bob in living up to his title has eight men booked for New York and Brooklyn houses to sing the leaders from the Feist catalogue. This array of "pluggers" is booming *In Baby's Arms, I Know What it is to be Lonesome, and Freckles*.

Six at a Whack

Max Winslow had *You'd Be Surprised* in use by six singing comedians and comedienues with shows then current attractions on Broadway. The boys using it as a whack were Eddie Cantor, with Ziegfeld's "Follies"; Frances White, with "Midnight Frolic"; Al Herman, "Greenwich Village Follies"; Dave Kramer, "Roly Boly Eyes"; Lew Cooper, "Oh, What a Girl"; George Jessel, with "Shubert Gaeties," and Henry Lewis, "Frivolities of 1919" (then on the road and getting ready for New York).

Feist Gets "Irene" Score

All of the songs introduced in the new Edith Day show, "Irene," at the Vanderbilt, have been obtained by the Feist Company. Incidentally Ira (Irish) Schuster of the Feist offices, wrote one of the numbers for this show. Schuster has just turned out a new ballad that is selling like hot cakes, entitled *She's Just Like Sal*.

Nutting Picking Songs

H. J. Nutting, the general manager of the music department of all the Woolworth stores, was in Tin Pan Alley last week selecting some numbers for a general splurge through the Woolworth stores. He closed a deal with the Feist House for some numbers and also went after some other topical pieces while on his rounds.

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THAT'S THE FELLER (RUBE SONG)

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NEVER HAD THE BLUES (UNTIL I LEFT OLD DIXIELAND)

BIG CHIEF BLUES
(INDIAN PROHIBITION NUMBER)

NIGHTIE NIGHT
(LULLABY)

I'M GOING BACK TO MY USED TO BE

SUEZ (ORIENTAL NOVELTY)
(By writer of OH! DEATH, WHERE IS THY STING)

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AND OUR GREAT 1919 HIT

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If you are not strong or well you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary nuxated iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you have gained. There is nothing like good old iron to help put color in your cheeks and sound, healthy flesh on your bones. But you must take iron in a form that can be easily absorbed and assimilated like nuxated iron if you want it to do you any good, otherwise it may prove worse than useless.

Manufacturers' Note: Nuxated Iron recommended above is one of the newer organic iron compounds. Unlike the older inorganic iron products it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund your money. It is dispensed in this city by all good druggists.

WHERE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of December 8th in Parenthesis—

NEW YORK: ALHAMBRA—Dec. 1. Du For Boys; Kouns Sisters; Tempest and Co.; Florence; Wire and Walker. **COLONIAL**—3 Blighty Girls (Port. Keith); Browning, Jas. L.; Imhoff, Conn Corneille; Johnson and Co.; J. R. RIVERSIDE—Crawford and Broderick; Irwin, Chas.; Loyal and Co.; Sylvia; Marconi and Fitzgibbon; Permain and Shelley (Bklyn., Orph.); Rock and Co.; Wm. (Bklyn., Orph.); Seeley and Co.; Blossom. **ROYAL**—Friedland, Anatol (Bklyn., Bush); Martin and Webb; Page, Hack and Mack; Roy, Ruth (N. Y., AL). **PALACE**—Brack and Co.; Wm.; Creole Fashion Plate; Dickson and Hyson; Everest's Novelty Circus; Lloyd, Alice; Morgan Dancers; Morton, Jas. C.; Once Upon a Time; Weems, Walter.

BROOKLYN: BUSHWICK—Dec. 1. Duffy and Sweeney; Kellam and O'Dare; Maxine Bros. and Bobby; Nonette. **ORPHEUM**—Baker and Co.; Bert; Yates and Reid.

BALTIMORE: MARYLAND—Dec. 1. Claire and Atwood; Daly, Vinie; Foley and La Tour; Leonard and Co.; J. and S.; McMahon Diamond and Co.

BOSTON: KEITH'S—An elaborate revue featuring Bothwell Browne, assisted by the Browne Sisters, and the bathing girls, headed the bill this week. Mr. Browne is to be commended for his costuming and scenic effects. His impersonation of the Harlem dancer in "The Dance of Jealousy" was remarkably well done. The Browne Sisters were the hit of the revue, their accordion playing demanding many encores. Another Friedlander comedy, "The Cat," was enthusiastically received. George Yeoman and Lizzie kept the audience entertained with bright chatter about every day topics. A male quartet, one of the best we have heard in a long time, offered a musical skit called "Clubmates." Lucy Bruch, violin virtuoso, offered several good selections. Mullen and Francis, comedians of the "nut" variety, in "I Get What's Left," convulsed the audience with their nonsense and their songs. Geo. M. Rosener offered several splendid character studies. The Ramsdells and Deyo pleased with dance novelties, and Claire and Atwood, acrobatic comedians, did good work.

BOSTON: KEITH—Dec. 1. Chicken Chow Mein; Dancing McDonalds; Fallon and Brown (N. Y., Roy.); Gems of Art; Norcross, Mr. and Mrs.; Prosper and Moret (Bklyn., Orph.); Whiting and Burt (Prov., Keith).

BUFFALO: SHEA—The two big hits at Shea's were Brendel and Bert, who proved a scream, and Friscoe, Xylophonist, who had the crowd in an uproar after several numbers of his own selections. The headliner Charles King in "Dream Stars" was rather tiresome. His associates were not as well chosen as the gowns worn by them. Paul McCarthy and Elsie Faye were enjoyed in the sketch "Suicide Garden." Jim, the bear, the Jazz king, scored.

BUFFALO: SHEA—Dec. 1. Brower, Walter (Tor., Shea); Earl and Girls (Tor., Shea); Ferry (Tor., Shea); Kurzon Sisters (Tor., Shea); Langford and Fredericks (Tor., Shea); Masters and Kratt (Tor., Shea); Morris, Elida (Tor., Shea); Sebastian and Co., C.

CINCINNATI: KEITH'S—A rather ordinary bill prevailed for the week Nov. 16-22, but pleasing withal. Vera Sabina and her partner, Maurice Spitzer, opened with an attractive dancing act that should have been accorded a better position. Frank E. Gordon accomplished tricks and nonsensical talk that proved amusing. Tom Smith and Ralph Austin dialogued, sang, and danced and their pretty assistant whose name was not mentioned sang plaintively. Olympia Desval and Company presented a trained dog and horse act that was beautifully staged. The feature of the entire bill was easily the Rupert Hughes skit called "The Junior Partner," presented by William Gaxton and Company. Rac Samuels, always entertaining, sang her regular program and then responded with numerous encores. Charlie Ahearn and his same old company of merry makers cavorted as usual in cabaret style.

CINCINNATI: KEITH—Dec. 1. Artistic Treat (Balt., Maryland); Bremmen and Bro.; Peggy; Hubert and Co., H. (Louis., Keith); Kelly, W. C.; Spanish Revue; Zardo (Dayt., Keith).

CLEVELAND: KEITH'S—Charles King headed this week's bill in "Dream Stars." Edythe and Eddie Adair struck a popular note in their travesty, "The Boot Shop." Holliday and Willette, in their comedy of the trenches, "Detailed," offered several vocal selections of sentimental vein, chief among them being "Down Where the Swanee River Flows," and "My Sweetheart." Johnson, the equilibrist, gave an excellent performance. Joe Towle's nonsense monologue had a lot of sound sense in it, if you could stop laughing long enough to discover it. Eddie Kane and Jay Hermann got a lot of fun out of their comedy sketch, "The Midnight Sons." Alan Brooks offered

about the most popular sketch of the season. It was called, "Dollars and Sense" and was very clever. Helen Trix and her sister Josephine got their songs over in great style, especially "Because I Love You as I Never Loved Before," "Follow Me," "There'll Come a Time When You'll Miss Me," and "Going to New York Town." Johnson, Baker and Johnson close the program with an entertaining comedy number entitled, "In Practice."

CLEVELAND: HIPPODROME—Dec. 1. Ballot Trio (Tol., Keith); Magic Glasses (Pitts., Davis); Myers and Noon; Verona, Countess (Colum., Keith).

DETROIT: TEMPLE—Dec. 1. Cook, Joe; Dunedin, M. and J.; Hamilton and Barnes; Lewis and White; McFarland, Geo.; Payne and Co.; Nina; Werner Amoros.

HAMILTON: LYRIC—Dec. 1. Follis Girls (Det., Temple); Martin and Florence; Mrs. W. Surprise (Tor., Shea); Ward and Van.

INDIANAPOLIS: KEITH—Dec. 1. Lohse and Sterling (Louis., Keith); Maryland Singers; Murray, Elizabeth (Cincin., Keith); Rogers, Billy; Ruberville (Cincin., Keith); Sabina and Co. (Grand Rap., Emp.).

LOWELL: KEITH—Dec. 1. Borden and Co.; Eddie; Briscoe and Rauh (Port., Keith); Causinos Bros. and Florence; Gruber's Animals (Port., Keith); McDermott and Heagney; Musical Parshleys; Toomer and Co.; Harry B. (Port., Keith).

MONTREAL: PRINCESS—Jack Wyatt and his Scotch Lassies present a bright and pleasing act of singing and dancing. Anna Held, Jr., possesses a pleasing personality, sang brightly and wore some striking gowns. She was assisted by Emmet Gilfoil. Homer Miles presented "The Rough Neck," a clever little sketch in which he is ably assisted by Ainsworth Arnold, an old favorite here, and Lilian Lorne. Ward and Van in "Off Key," made a hit. W. Horlick and the Sarampa Sisters do an artistic dancing act. Martin and Florence, Harry Masters and Jack Kraft and Jim and Marion Harkins are other items.

MONTREAL: PRINCESS—Dec. 1. Ahearn and Co.; Chas.; Conley and Webb; For Pitty's Sake; Rogers, Alan; Santos and Hayes.

MT. VERNON: PROCTOR'S—A good bill was seen at Proctor's the first half of this week. Mystic Hanson Trio in songs and magic opened. Exposition Jubilee Four, a negro quartette, proved excellent entertainers. Meow was their best song. Frank Gabby was a big hit with his ventriloquist act, and Dugan and Raymond offered excellent comedy. Chas. Semon played a lot of musical instruments, a novelty. Piller and Douglas sang some songs and displayed some beautiful gowns. Aileen Stanley proved the hit of the bill with her songs. Kane, Morey and Moore closed with an acrobatic act.

PHILADELPHIA: KEITH'S—For a second week Wilkie Bard changed his character sketches and offered another female bit about a singing-teacher, and also "Chrysanthemums." Neither sketch was as good as last week's. Beth Beri, ably assisted by Jay Velie and Paul O'Neill, presented a series of graceful dances. Mlle. Nitta-Jo made a more favorable impression than on her first visit. Kellam and O'Dare supplied plenty of comedy with a "nut" act. Moran and Wiser gave the audience a good time by flinging hats into the house and letting the audience throw them back. The Quixey Four put over a lot of popular numbers in rapid fire style. The act was a big hit. Virginia Lewis and Mary White sang pleasingly. Valentine and Bell opened, and the Four Bards closed with acrobatic stunts that were worth waiting for.

PHILADELPHIA: KEITH—Dec. 1. Adair and Co.; Jean (Prov., Keith); Burke and Co.; Mable; DeKos Troupe; Jos.; Diamond and Brennan (Balt., Maryland); Hussey and Co.; Jas. Wash., Keith; LaVier, Jack (Pitts., Davis); Pielert and Scofield; Playmates; Wish Wynne.

PITTSBURGH: DAVIS—Dec. 1. Baker, Phil; King and Co.; Chas.; Raymond and Schram; Rome and Cullen; Winstons W. Lions (Young, Hip.).

PROVIDENCE: KEITH—Dec. 1. Aerial Loyds; Bailey and Cowan (N. Y., Royal); Bernie, Ben; Buzzell and Parker (B'klyn., Bush.); McKinty Kids; Petticoats; Tosano Bros.; Lady Tsen Mei; Swor Bros. (Bos., Keith).

ROCHESTER: TEMPLE—Dec. 1. Brendel and Burt; Daley and Berlew; Diane and Rubini; Kolman and Co.; Lee; Kranz and LaSalle; Lillian and Twin Bro.; Nugent, J. C.

TOLEDO: KEITH—Dec. 1. Adair, E. E. (Colum., Keith); Dupree and Dupree; Gordon, Frank (Grand Rap., Emp.); Herlein, Lillian (Grand Rap., Keith); Salmo, June (Colum., Keith); Sherman, Van & Hyman.

(Continued on page 1879)

58th Street Last Half Bill Mostly Comedy

A bill with a generous amount of comedy that seemed to be appreciated spread through it was presented at Proctor's Fifty-eighth Street the last half of last week. The featured acts were a sketch called "The New Boss" and the College Quintette, dispensers of songs and humor. "The New Boss" was fairly well received, but it remained for the five singers and comedians, four men and a woman, to make the hit of the Friday afternoon performance.

The Merriman Girls, two young women whose repertory includes singing, dancing and xylophoning, opened the show. The second spot had Charles Martin as its occupant. Mr. Martin sang ballads and topical songs in a cowboy costume and a serious manner. Tabor and Green, two negroes, put their songs across, but their comedy was rather long drawn out. One of those messy, slap stick acts presented with consistent frequency by Fred Ardath, called "The Melody Shop," sent into gales of laughter all those who enjoy seeing so-called actors sweat each other vigorously with whitewash brushes. Arthur Whitelaw, who bills himself as "The Irish Chatterbox," went well at first, but he was a little too ready to respond to too numerous.

Very Fair First Half at Hamilton

The Willie Brothers start off with clever acrobatics, and Herman Berrens plays his baby grand piano. "Father's Daughter" is a cute little sketch played on the rear car of a railroad train going south. Legree and Snee talk and dance, and George Yeoman presents his monologue. The last act on the program is the hit of the billing, Rose and Moon in graceful and intricate dance steps of their own inimitable invention.

Randall.



First Half 23rd Street Show Pleases

There appeared plenty of comedy—the kind the Twenty-Third Streeters dote on—at the downtown Proctor's place the first half, with the business of the kind that enables bank accounts to increase their interest.

Eldora and Co. opened the show; under New Acts. Another new turn was that of John Cutty and Nellie Nelson, reviewed elsewhere.

Mumford and Stanley seemed about the proper comedy caper for the 23rd Street house and they were about the biggest laughing hit of the show. These men slam over comedy and sing, with the double-voiced harmony getting big applause. Notwithstanding they were at the house not long ago their return seemed even bigger. Among their songs were "Since You and I Were Young, Maggie, The End of a Perfect Day, etc. Under New Acts are Mr. and Mrs. Norman Philips, who offered a diverting little farcical skit.

McCormack and Mellon whipped over a hit, their dancing going like a house afire. These boys have improved noticeably within the past six months and now have a turn that is typical of vaudeville. One boy is a corksling good acrobatic dancer. Bernard and Scarth were a delightful feature with their neat little act, offering an exchange of smart patter in "one" that scored all the way. Jule Bernard handles the comedy like a regular and makes the most of the references to his trips to the pawnshop.

The Nine Krazy Kids ends the show satisfactorily, with the songs and school-room to do rol holding attention.

Mark.

Victor Moore on First Half at Fifth Avenue

Down at Billy Quaid's amusement emporium the first half of this week the boxoffice did a landoffice business and the show gave bully satisfaction. There were "names" to be sure with some former 5th Avenue favorites back and proving that they had not been forgotten by the applause and attention they received.

Victor Moore was there, assisted by Emma Littlefield and the red-haired man playing "Props." Moore's using his old vehicle, "Change Your Act or Back to the Woods," with the line of stage fun appreciated downtown.

And Marie Hart is there with her saxophone boys in jazzy melody. Miss Hart made a dandy impression.

Millard and Doyle opened and pleased. Frank Marckley did well with his new musical act. After Victor Moore came Bronson and Rizzo, a new act for the Fifth Avenue.

Willie Holt Wakefield was an enjoyable feature. Miss Wakefield is an artist and her style of stage work is a decided relief from the usual deluge of singing "singles." Among some of her new ones are "Mabel Was a Heroine" and "Why Girls, Girls, Girls." Among the recitative impressions was one with the story of the little mutt dog.

Doc Baker and his new act, "Flashes" impressed.

In the closing spot was the Hart turn which was a good closer.

Mark.

Revue Heads Last Half Bill at 23d St.

A pleasingly varied bill, headed by the revue called "The League of Nations," was offered the clientele of Proctor's Twenty-third Street the last half of last week. The headliner quite justified itself for the prominent position it was given. The most active of the negro comedians in the organization, which numbers six men and one woman, all doing a specialty, had no difficulty in making the house laugh.

The political electioneering done by Ann Wardell, who runs for Mayor, and Jack Doncourt, her opponent for the office, was the inspiration for an enjoyable fifteen minutes. Roy Harrah and his woman partner, who opened the show with a roller skating act, did not meet with much success. Another team that was received rather passively was that of Rich and Lenore, a man and woman, singers and instrumentalists.

Grace Leonard was pleasing in her male impersonations, with which she sang some English music hall songs. That dear old old-timer, Mrs. Thomas Whiffen, supported by two other women, presented a sketch with a patriotic and sentimental angle that was well received. Carson and Willard have a novel two men talking turn which is funny besides being original and well done.

Tidden.

MARRIAGES

DAVID-HOFFMAN—Lee David, well known song writer, now associated with B. D. Nice & Co., was married Nov. 30 to Beatrice Hoffman, of Brooklyn. The bride is a young school teacher. The couple will spend some time travelling in the South.

TORONTO: SHEA'S—Probably no bill this season has been funnier than the present week's. Henry Sylvester and Maida Vance with their funny patter in "Horses," started the ball rolling. Jas. and Sadie Leonard with Richard Anderson convulsed the audience in "When C's Her." Nothing richer in fun have we had this season. Leon Varvara, a pianist of some note, plays a few selections, and then followed "Nonette," beautiful as ever, and playing divinely. Fenton and Fields dance well, and they too are very funny. The only disappointment is Anna Held, Jr., and her act; for the lady has an assistant who is more suggestive than funny. Dantree.

TORONTO: SHEA—Dec. 1, Cressy and Dayne; Dyer and Parner, Herbert; Gray, Ann; Juggling Nelsons (Low., Keith); Kiss Me (Grand Rap., Emp.); Ryan and Healy; Sully and Houghton (Det., Temple).

WASHINGTON: KEITH—Dec. 1, Aerial Silverlakes; Bard, Wilkie (Wash., Keith); Devo and Co.; Emmet; Jazzland Naval 8; Nitta Jo; Terry Co.; Shelah.

WILMINGTON: GARRICK—Dec. 1, Finley and Hill; Hodge and Co., R. H.; Loney Haskell; 4 Musical Lunds; Rodericks, Eliza; Strand 3; Toots and Pal.

YOUNGSTOWN: HIPPODROME—Ashley and Dietrich; Bergere Co., Valerie (Syr., Crescent); Breen Family (Syr., Crescent); Fredericks and Co., Helena (Syr., Crescent); George, Edwin (Syr., Crescent); Great Richards (Syr., Crescent); Phillips, Sidney (Syr., Crescent).

POLI'S

BRIDGEPORT: PLAZA—Dec. 1, 1st half: Douglas and Co., Maxim; Legel and Co., O. K.; Mallon Case; Newell and Must; 2d half: Alvin and Kenny; La-Claire and Co., Maggie; Lanigan and Wood; Mahoney and Rogers. **POLI**—Dec. 1, 1st half: Bernard and Ferris; Gibson, Jack and Jessie; Grew and Pates; Sterling Saxophone 4; 2d half: Allen and Co., Tommie; Anger and Packer; Henshaw, Bobby; Magee and Anita, Pipp and Family; May Wirth.

HARTFORD: PALACE—Dec. 1, 1st half: 4 Arts; Braminos; Gates and Finley; La-Claire and Co., Maggie; Sissle and Blake; 2d half: Evelyn and Marguerite; LaVan and Co., Al; Lewis and Co., Viola; Martini, Joe; McKay's Revue.

NEW HAVEN: BIJOU—Dec. 1, 1st half: Alvin and Kenny; Lanigan and Wood; La Van and Co., Al; Mahoney and Rogers; 2d half: Douglas and Co., Maxim; Gibson, Jack and Jessie; Mallon Case; Newell and Must; Russell and Titus. **PALACE**—Dec. 1, Allen and Co., Tommie; Anger and Packer; Magee and Anita; Martini, Joe; 2d half: Grew and Pates; La France Bros.; Rowland and Meehan; White Steppers.

SCRANTON: POLI—Dec. 1, 1st half: Anger and Curtis Boys; Osaki and Taki; Phillips, Maybelle; Toney Bros.; Trainer and Co., Jack; 2d half: Conners, Jim and Edna; Dobson; Gaby Bros. and Clark; Harkins and Jazz Phields, Larry; Latell and Vokes.

SPRINGFIELD: POLI—Dec. 1, 1st half: Bernard and Merritt; 4 Cliffords; Heath and Bathing Beauties, Bobby; Regal and Mack; Rowland and Meehan; 2d half: Braminos; Goldie and Ward; Leonard and Co., Countess; McCormick and Wallace; Sissle and Blake.

WATERBURY: POLI—Dec. 1, 1st half: Evelyn and Marguerite; Lenhardt, Josephine; Leonard and Co., Countess; Lewis and Co., Viola; McCormick and Wallace; 2d half: Bernard and Merritt; Gates and Finley; Legel and Co., O. K.; Mammy's Birthday; Petticoat Man.

WILKES-BARRE: POLI—Jimmie Hodge and Company, with two miniature musical comedies played entire week. "Pretty Babies" was the opening bill. "That's My Wife" was the closing bill. Both shows "Jimmy" was the big number with a capital "B"; company less than fair. More scenery and prettier costumes might help some. Briggs.

WILKES-BARRE: POLI—Dec. 1, 1st half: Coners, Jim and Edna; Dotson; Gaby Bros. and Clark; Harkins and Jazz Phields, Larry; Latell and Vokes; 2d half: Anger and Curtis Boys; Osaki and Taki; Phillips, Maybelle; Trainor and Co., Jack; Toney Bros.

WORCESTER: PLAZA—Dec. 1, 1st half: Goldie and Ward; Henshaw, Bobby; Maurice and Girlie; McKay's Revue;

Petticoat Man; 2d half: Bernard and Ferris; Brennan and Murley; 4 Cliffords; Carson, Kit; Heath and Bathing Beauties. **POLI**—Dec. 1, Argonne 5; Emmett and Moore; La France Bros.; White Steppers; 2d half: 3 Danoise Sis; Lenhardt, Josephine; Regal and Mack; Sterling Saxophone.

ORPHEUM

CALGARY, ALTA: ORPHEUM—John Hyams and Leila McIntyre headline in "Maybloom," a good sketch. Charles Cartmell and Laura Harris good comedy and singing. Charles and Henry Rigoletto and Company novel act, good settings. Fox and Ward minstrels are good. James H. Cullen tells good stories and sings. George Watts and Belle Hawley please with good comedy. Miss Hawley sings well. The Van Cellos offer some good juggling. Forbes.

CALGARY: ORPHEUM—Nov. 30, 1st half: Arnaut Bros.; Evans and Co.; Ernest; Gallagher and Martin; Three Jordan Girls; Nazarro and Band, Nat; Osterman, Jack; Eddie and Ramsden.

CHICAGO: MAJESTIC—Nov. 30, Fitzgibbon, Bert; Gaxton and Co., Wm.; Johnson, Baker and Johnson; Lightners and Alexander; Middleton, Jenie; Nesbit, Evelyn; Smith and Austin; Stanton, V. and E. **PALACE**—Nov. 30, Bernard, Mike; Bobbe and Nelson; Carus, Emma; La Bernicia Co.; Patricola; Sutter and Dell; Thompson Co., Jas. F. **STATE LAKE**—Nov. 30, Davis and Pelle; Fink's Mules; Lorraine, Oscar; McWilliams, Jim; Patricola and Myers; Quinn and Caverly; Toto.

DENVER: ORPHEUM—Nov. 30, Color Gems; Emmy's Pets, Karl; Kanazawa Boys; Lee and Cranston; Not Yet Marie; Roberts, Donald; Sharracks, The. **DES MOINES: ORPHEUM**—Nov. 30, Belgian Three; Maleta Bonconi; Breen, Harry; Seven Honey Boys; Jern, Karl; Kelly Co., Geo.; Regay and Lorraine Sis.

DULUTH: ORPHEUM—Nov. 30, Belle and Wood; Black and O'Donnell; Duttons, The; Huddler Stein and Phillips; Long Tack Sam Co.; McDermott, Billy Putting It Over.

KANSAS CITY: ORPHEUM—Nov. 30, Eis and Co., Alice; Hughes and Co., Mrs. Gene; Ja Da Trio; Four Mortons; Tennessee Ten; Tip and Co., Bob; Vane Co., Sybil.

LINCOLN: ORPHEUM—Nov. 30, Comfort and King; Fern King and Co.; Morrissey, Jack; Norwood and Hall; Stone and Kaliz; Sweeties.

LOS ANGELES: ORPHEUM—Nov. 30, Ciccolini; Lydell and Macey; Mann, Ben and H.; Pickfords, The; Saranoff and Girls; Shaw, Lillian; U. S. Jazz Band; Walters, F. and O.

MEMPHIS: ORPHEUM—Nov. 30, Clifford and Wills; Foley and O'Neill; Greene, Gene; Grenadier Girls; Ishakawa Japs; Mason and Forrest.

MILWAUKEE: MAJESTIC—Nov. 30, Budd, Ruth; Cressey and Dayne; Horlick and Sarampas; 9 Hussars; Miller and Capman; Vivians; Wright and Dietrich. **PALACE**—Nov. 30, Clark and Verdi; Frear, Baggett and Frear; Fox and Mayo; Jason and Haig; Mason and Keeler Co.; Whitmar Co., Mabel.

MINNEAPOLIS: ORPHEUM—Nov. 30, Clayton Co., Bessie; Creighton, B. and J.; Current of Fun; Hall, Bob; Hayden and Eccelle; Levitation; Four Readings.

NEW ORLEANS: ORPHEUM—Nov. 30, Darrell, Emily; Fisher and Co., Sallie; Kenny and Hollis; Murano Bros.; Ruegger, Elsa; Schaeffer, Sylvester.

OAKLAND: ORPHEUM—Nov. 30, Casting Wards; Connolly, E. and J.; Gould, Venita; Green and Myra; Samaroff and Sonia; Shirley and Band, Eva; Wood and Wyde.

OMAHA: ORPHEUM—Nov. 30, Bronson and Baldwin; Burt and Rosedale; Ellis, Mmc.; Martelle; Melotte Duo; Shaw's Revue, Billy; Tango Shoes.

PORTLAND: ORPHEUM—Nov. 30, Beginning of World; Jerome and Herbert; Meredith and Snoozor; Musical Hunters; Overseas Revue.

ST. LOUIS: ORPHEUM—Nov. 30, Dockstader, Lew; Elinore and Williams; Haig and Walden; Lyons and Yosco; Nathane Bros.; Pianoville; Watson Co., Harry.

ST. PAUL: ORPHEUM—Nov. 30, Barnes and Crawford; Barry, Lydia; Combe, Boyce; Nash and O'Donnell; Roval Gascoignes; Tanen, Julius; Ward and Girls, Will J.

SACRAMENTO: ORPHEUM—Nov. 30, Coleman, Claudia; Green Co., Harry; Kitner and Reaney; Man Hunt; Nelson, M.; Princess Rajah; West Co., Arthur.

SALT LAKE: ORPHEUM—Nov. 30, Ebs and Co., Wm.; Ergotti's Lilliputians; Gordone, Robbie; Morton, J. J.; Rasch, Albertina; Savo and Co., Jimmy; Stephen and Hollister; Weber and Ridnor.

SAN FRANCISCO: ORPHEUM—Nov. 30, Collins and Hart; Hoffman, Gertrude; Indoor Sports; Lambert and Ball; Phina and Co.; Price, Geo.; Richards, Chris; Salon Singers.

SEATTLE: ORPHEUM—Nov. 30, Cartmell and Harris; Cullen, Jas. H.; Fox and Ward; Hyams and McIntyre; Rigoletto Bros.; Van Cellos; Watts and Hawley.

VANCOUVER: ORPHEUM—Nov. 30, Barnes, Stuart; Barber and Jackson; De-Mar, Grace; Ford Sisters and Band;

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ANATOL FRIEDLAND'S
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Frail and Louise; Howard's Ponies; Sterling and Marguerite.

Second half: Same as Calgary 1st half. **WINNIPEG: ORPHEUM**—Nov. 30, Benny, Ben K.; Bensee and Baird; Kay, Dolly; Nazarro and Band, Nat; Roy and Arthur; Travers and Douglas.

LOEW'S

NEW YORK: AMERICAN—Dec. 1, First half: Aubrey and Riche; Basil and Allen; Bell and Belgrave; Broadway Echoes; Evans, Will J.; Leo, Louis; Murphy and Klein; Page and Green; Rose, Lou. Second half: Davis and Rich; De Voc and Statzer; Emmett, Mr. and Mrs. Hugh; Ferguson and Sunderland; Harrison and Co., Ben; Kaufman and Lillian; Mason and Bailey; Royal Pekinese Troupe; Stone and Co., Beth. **AVE-NUE B**—First half: Bowers and Saunders; De Lea and Orma; George, P.; Helene Trio; I'll Say So; Van and Vernon. Second half: Carter and Co., Louise; Darrell and Co., Mabel; Du Bois, Wilfred; Ferns and Litt; La Mar and Jazz Band, Marie. **BOULEVARD**—Beeman, Wayne; Emmett, Mr. and Mrs. Hugh; Grazer and Lawlor; Mason and Bailey; Weston and Eline. Second half: Clark's Hawaiians; Evans, Will J.; Frabel, Carl and Emma; Stafford and Co., Frank; Sena and Weber. **DELANCEY STREET**—First half: Adolphus and Co., Mons.; Bennett, Murray; 3 Dixie Boys; Finn and Co., Arthur J.; Sena and Weber. Second half: Basil and Allen; Dancing Le Vars; Munson, Marion; Mikado's Jiu Jitsu Troupe; Rucker and Winifred; Stone, Arthur. **GREENEY SQUARE**—Gere and Delaney; Gillen and Mulcahy; Haddon and Norman; Jones and Jones; Nine o'Clock; Russell and De Witt. Second (Continued on page 1880)

NEW ACTS

Eldora and Co.

Heavyweight Juggling—10 Mins.—Full Stage (Special)—23d Street

Looks like father and son. The older of the two does all the lifting and juggling of the weights which includes an assortment of cannon balls, wagon wheels, tables etc. The younger—he seems only a boy—acts as assistant, passing the articles to be handled by the senior member of the turn. Both dress as sailors. The juggling is done expertly, quickly and effectively. A good act of its kind. Made bully impression at the Twenty-Third Street. Mark.

Charles Martin

Songs—11 Min.—One (Special Drop)—58th Street

Charles Martin is a ballad singer who takes himself super seriously. For no special reason he uses a rural drop, which smacks of New England more than of the West, and dresses himself up in a cowboy's outfit. The impression left is that of a cowpuncher visiting his folks back in dear old interior Connecticut. The songs Mr. Martin sings, in a voice which has some good tones, include "I'm Always Chasing Rainbows," "When Tony Goes Over the Top," the only number not a ballad; "That's What Mothers Are Made For" and "Sweetheart." One gross fault with Mr. Martin's singing is that he attempts to emphasize by substituting "ter" for "to." The one moment of comedy in the act comes when Mr.

Martin, also for no reason at all, picks up an empty beer bottle case and makes a wry face. The case has been standing center stage all through the act. To us, the beer case seems out of place set in the center of a Puritanical New England landscape. Tidden.

Grace Leonard

Male Impersonations—14 Mins. Two (Special Drop)—23d Street

Grace Leonard's impersonations of the well known male division of the sometimes (with apologies to F. P. A.) human race are confined to natty youths who are inclined to be so called men about town. They include a young man clad in an exquisitely tailored blue serge suit for his adventures, another in a shepherd's plaid, also made with an eye to fit, and the last in evening clothes. We envy Miss Leonard her tailor. What is more she really looks like a youth.

Each characterization embraces a song. Unless we greatly err we recognize them as products of the English music halls, and one seems to remind us of something George Lashwood sang in the dim past. But while Miss Leonard was securing permission to sing these songs, if it was necessary, she might have made better selections from the mass of material she had to choose from. It seems rather futile to almost spoil such good impersonations, as far as the eye goes, with rather uninteresting songs. During her rapid changes, which are made on the stage, in a space made by her drop separating, she introduces some gags that should be discarded and new ones found. Tidden.

John Cutty and Nellie Nelson

Songs and Music—15 Mins.—One—23d Street

John Cutty was once of the celebrated Cutty musical family. In the new frame-up for vaudeville with Nellie Nelson, he goes in for some instrumental playing that shows that he is as musical as of yore. In fact Cutty, when using the cornet, swings into the jazzy way that helps the act. Cutty can play a xylophone capably and musically and he has a medley of topical numbers, with Miss Nelson playing a piano accompaniment, that was applauded. Miss Nelson sang The Heart of a Rose and Cutty turned loose some barbershop chords in tenor voice that showed Cutty can sing when he has to. For the finale there's a combined jazz effect of piano and cornet, following Miss Nelson's singing of Tell Me that rounded the act up to quick applause. Mark.

College Quintette

Songs and Comedy—18 Mins.—Two (Special Drop)—58th Street

The College Quintette is an excellent act to head a popular price theater's program. The songs and comedy the five provide are of the type that always meets with almost universal approval. The organization includes one woman, who sings one or two songs alone and with some one of the men, a tenor-comedian, who has a fresh and sure fire manner of working, a piano-player and two straight singers. Two of the songs used are "Just For Me and Mary" and "Zum, Zum, Zum." One of the best comedy numbers is the imitations of famous singers, done by the tenor, another good laugh is provided by the same young gentleman and the woman in the business done during a comedy song. Tidden.

Mr. and Mrs. Norman Phillips

Comedy Sketch—15 Mins.—Interior (Apartment)—23d Street

Mr. and Mrs. Norman Phillips are a youthful-looking pair that is apparently out to do the sort of comedy acts that run along the husband and wife themes so splendidly conceived for the films by the late Sydney Drew and his wife. The Phillipses have a little skit that hinges upon the love a divorced wife has for her former husband and who concocts a little byplay whereby she has ex-hubby call and proceeds to win him back. There isn't much to the sketch but the players go after it hammer and tongs and manage to eke out the kind of harmless stage fun that the pop neighborhoods appreciate. At the 23rd Street theater the little act was a laughing hit. Mark.

Rich and Lenore

Songs and Musical Instruments—12 Mins.—One—23d Street

Man and woman open with a song, "Alexander's Band Is Back in Dixieland," together. Then woman sings "You'd Be Surprised," and man comes to bat with the comedy version of "Bring Back Those Wonderful Days." Next the woman plays a medley of popular songs on an accordion, wearing a change of costume, and the man joins her with a guitar for the finish of the act. Turn will do in an early spot in the smallest of small time. Tidden.

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(Continued from page 1879)

- half: Bell and Belgrave; Brown and Co., Hank; Goldie, Jack; Kinkaid Kilties. LINCOLN SQUARE—First half: Cook, Mortimer and Howe; Monte and Lyons; Munson, Marion; 4 Pierrots; Rose, Jack. Second half: Bennett, Murray; 3 Dixie Boys; Finn and Co., Arthur J.; Grazer and Lawlor; Page and Green. NATION-AL—First half: Ferguson and Sunderland; Harrison and Co., Benny; Stafford and Co., Frank; Wray's Manikins. Second half: Burke and Durkin; Gere and Delaney; Little Lord Robert; Leslie, Murray. ORPHEUM—First half: Dancing Le Vars; Goldie, Jack; Lane and Plant; Little Lord Robert; Mikado's Jiu Jitsu Troupe. Second half: Adolphus and Co., Mons.; Melva Sisters; Norton and Co., Dixie; Weston and Eline; Wilson and McAvoy. VICTORIA—First half: Burke and Durkin; Clark's Hawaiians; Leslie, Murray; Norton and Co., Dixie; Thetion and Co., Lieut. Fernand. Second half: Browne, Frank; Chase and La Tour; Lane and Plant; Nine O'Clock; Rose Revue.
- BROOKLYN: DE KALB**—Dec. 1. First half: Brown, Frank; Devine and Williams; De Voe and Statzer; Kinkaid Kilties; Otto Bros. Second half: Barra Sisters; Hayataka Japs; Jones and Jones; Mains and Boys; Elsie; Walters and Walters. FULTON—First half: Barry and Layton; De Holde and Edwards; Lowe, Evans and Stella; Kaufman and Lillian; Walters and Walters. Second half: Barry and Layton; Haddon and Norman; Leo, Louis; Perfect Day; Wray's Manikins. METROPOLITAN—First half: Brown and Co., Hank; Davis and Rich; Imperial Pekinese Troupe, Perfect Day; Stone and Co., Beth. Second half: Broadway Echoes; Lowe, Evans and Stella; Rose, Jack; 6 Royal Hussars; Van and Vernon. PALACE—First half: Bird Cabaret; Genaro and Gold; Harris, Dave. Second half: Monte and Lyons; Old Homestead. WARWICK—First half: Burns and Kissin; Darrell and Co., Mabel; Frabel, Carl and Emma; La Mar and Jazz Band, Marie. Second half: Bennett Twins; Bird Cabaret; Genaro and Gold; Harris, Dave; Lockhart and Laddie.
- ATLANTA: GRAND**—Dec. 1. First half: Dae and Neeville; Ford and Hewitt; Johnson Bros. and Johnson; Lyons and Clayton; Weiss Troupe. Second half: Abbott Co., Pearl; 3 Gregorays; Grey and Klunker; Married Via Wireless; Reed, Jessie.
- BALTIMORE: HIPPODROME**—Dec. 1. Barnes and Freeman; Bell and Caron; Fredericks and Palmer; Levy and Girls, Jack; Russell and Co., Marie.
- BIRMINGHAM: BIJOU**—Dec. 1, 1st half: Johnson Co., Hal; McLoughlin and Evans; 3 Maxims; Miley, Katherine; Musical Waylans. Second half: Dae and Melville; Ford and Hewitt; Johnson Bros. and Johnson; Lyons and Clayton; Weiss Troupe.
- BOSTON: ORPHEUM**—Dec. 1. First half: Dolly and Calame; Kingsbury and Munson; Scamp and Scamp; Stanley, Stan; Weir, Jack and Tommy. Second half: Cook and Oatman; Davis and Walker; Stanley, Stan; Wiki Bird.
- CHICAGO: McVICKERS**—Dec. 1. Davis and Chadwick; 5 Musical McLar-ens; Welch Co., Lew; Walmsley and Keating.
- CLEVELAND: LIBERTY**—Dec. 1. Anthon and Ross; Oh, Mike; Poor Old Jim; Scott and Christie; Theissens Dogs.
- DALLAS: HIPPODROME**—Dec. 1. First half: Barron and Burt; Lelands, The; Martell Co., Howard; Peppino and Perry; Stafford and De Ross. Second half: Aerial Butters; Gordon and Delmar; Love Race; Mac and Mack; Kuhn and Dreis.
- DETROIT: COLONIAL**—Dec. 1. Andersons Revue; De Voe and Dayton; El-dert Co., Betty; Juggling De Lisle; Rogers, Mildred; Royal 4.
- FALL RIVER: BIJOU**—Dec. 1. First half: Cook and Oatman; Davis and Walker; Odiva and Seals; Wiki Bird. Second half: Dolly and Calame; Kings-bury and Munson; Odiva and Seals; Scamp and Scamp; Weir, Jack and Tom-mey.
- HAMILTON: LOEW**—Dec. 1. Bell and Gray; Carlton, Ubert; 8 Dominoes; Princess Olga; Townsend Wilbur and Co.
- HOBOKEN: LOEW**—Dec. 1. First half: Gordon, Marlin and Co.; Lockhart and Laddie; Old Homestead. Second half: 4 Pierrots.
- HOUSTON: PRINCE**—Dec. 1. First half: Carletta and Lewis; Eckhoff and Gordon; Garland, Harry; 2 Valdares; Weston's Models. Second half: Brown's Dogs; Burke and Burke; Fashions De Vogue; Norton and Noble; Ordway Co., Laurie.
- MEMPHIS: LYCEUM**—Dec. 1. First half: Courtney and Barnett; Kryona Co.; Melville Sisters Co.; Rice, Frances; Tay-lor and Francis. Second half: Johnson Co., Hal; McLoughlin and Evans; 3 Maxims; Miley, Katherine; Musical Way-lans.
- MONTREAL: LOEW**—Dec. 1. Craig and Co., Marietta; Honeymoon Inn; Har-ris and Nolan; Scranton, Harry and Anna; Storey and Clark.
- NEW ORLEANS: CRESCENT**—Dec. 1. First half: Brown's Dogs; Burke and Burke; Fashions De Vogue; Norton and Noble; Ordway Co., Laurie. Second half: Courtney and Barnett; Kryona Co.; Melville Sisters Co.; Rice, Frances; Tay-lor and Francis.
- OKLAHOMA CITY: LIBERTY**—Dec. 1. First half: McGoods Co., Chas.; McMahon Sisters; Martin and Courtney; Owl, The; Vicker Sisters and Co. Second half: Aldine and Wright; Brown and Elaine; Burke and Jazz Band, Minnie; Henshaw and Avery; Mack, Geo.
- PITTSBURGH: LYCEUM**—Dec. 1. Arnolds, The; Black and White Revue; Harris, Sam H.; Payton and Ward; Wells and Crest.
- PROVIDENCE: EMERY**—Dec. 1. First half: Dailey Bros.; Jerge and Ham-ilton; McConnell and Simpson; Martin and Elliott; Watson, Lillian. Second half: Bernard and Meyers; Fred and Al-bert; O'Clare and Girls, Wm.; 2 Yaquis.
- SAN ANTONIO: PRINCESS**—Dec. 1. First half: Downing and Bunnin; Freda, Steve; McGreevey and Doyle; Spartans, The; Tyler and St. Claire. Second half: Carlette and Lewis; Eckoff and Gordon; Garland, Harry; 2 Valdares; Westons Models.
- SPRINGFIELD: BROADWAY**—Dec. 1. First half: Bernard and Meyers; Con-centration; Fred and Albert; 2 Yaquis. Second half: Concentration; Dailey Bros.; Jerge and Hamilton; Martin and Elliott; Watson, Lillian.
- WACO: HIPPODROME**—Dec. 1. First half: Aerial Butters; Gordon and Delmar; Love Race; Mae and Mack; Kuhn and Dreis. Second half: Downing and Bunnin; Freda, Steve; McGreevey and Doyle; Spartans, The; Tyler and St. Claire.

LONG BEACH: PANTAGES—Nov. Bush, Frank; Cook and Vernon; Swayne Gordon and Co., G.; Howard, Georgia; Heras and Preston; Oh, Teddy.

LOS ANGELES: PANTAGES—Nov. 30. Dance Fantasies; Dunbar and Turner; 4 Leons; Temptation; Ward, Frank; Quigley and Fitzgerald.

MINNEAPOLIS: PANTAGES—Nov. 30. Albright, Bob; 3 Bullawa Girls; Denny and Donneghan; Eadie and Rams-den; Little Hip and Napoleon; Samanoff Trio.

OAKLAND: PANTAGES—Nov. 30. Amoros and Jeanette; Kuma Four; Tar-zan; Whittle, W. E.; Wolfe and Patter-son.

OGDEN: PANTAGES—Dec 4-7. Aus-tin and Delaney; Blondell and Co.; Mor-ton Jewel and Co.; Livingston, Murry; Shaw and Bernard; Rials, The.

PORTLAND: PANTAGES—Nov. 30. Alex Bros. and Evelyn; Casting Camp-bells; Maker and Redford; Mason and Cole; Morrell and Co., Beatrice; Okla-homa Four.

REGINA: PANTAGES—Nov. 30. First half: De Seris, Henriette; Eldridge, Barlow and Eldridge; Goetz and Duffy; Mori Bros.; Octavo.

SALT LAKE CITY: PANTAGES—Nov. 30. Hall and Co., Davis S.; Hall and Shapiro; Mozarts, The; Oh, Billy; Roberts, Joe; Stagpole and Spier.

SAN DIEGO: PANTAGES—Nov. 30. Three Bartos; Revue De Vogue; 3 White Kuhns; Laurel, Stan and Mae; Leoras, The; Ward and Long.

SAN FRANCISCO: PANTAGES—Nov. 30. Cycling Burnettes; Golf Link Girls; Kilyenny Four; Number Please; Rejane, Camille; Wyse and Co., Ross.

SEATTLE: PANTAGES—Nov. 30. Barrett, Arthur; 3 Clowns; International Nine; Meir and Gibson Sisters; Novell Bros.; Ray and Co., John T.; Robinson's Elephants.

SPOKANE: PANTAGES—Nov. 30. Archer and Belford; Foy and Younger Foys, Eddie; Lawrence, Ray; LeFevre, Geo. and May; Meyer, Hyman; Five Par-trowers.

TACOMA: PANTAGES—Nov. 30. Bernivici Bros.; Cardo and Nell; Girard and Co., Harry; Mack and Co., Chas.; Wilbert, Raymond; Whitehead, Joe.

VANCOUVER: PANTAGES—Nov. 30. Aerial Macks; Forrest and Church; Hap-py Jack Gardner and Co.; Rising Genera-tion; Solar, Willie; Stephens and Brun-elle.

WINNIPEG: PANTAGES—Nov. 30. Berry and Miss, Liet; Brazilian Heir-ess; Gildea and Phillips; Hamilton and Co., Martha; Lichter, Baron; Marconi Bros.

LYNN F. REYNOLDS

Adapted and directed
"A Little Brother of
the Rich," Universal
special, and "The
Brute Breaker," a
Jewel Production.



Our advice to Exhibitors—

DON'T be bluffed into selling your Theatre

It is going to be worth double its present value, so—WHY SELL?

***DON'T tie yourself with long term contracts
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WITHOUT FEAR OR FAVOR—By an Old Exhibitor



I have written of the agent evil before and I am reminded to do it again by a current legal decision in a celebrated case against a star for commissions. The star has spent a year in the courts battling, when to the impartial observer there seems to have been no necessity for the entrance of an agent into the star's affairs at all. The star was well known and besieged with offers. The agent did not claim her huge commission by reason of securing the star her engagement, but because she had brought the lady offers which made the employers of the latter increase her salary tremendously. The star had as much as "listened" to these offers—it appears she was very friendly with the agent—and although she accepted none of them, suit for commission was brought, inasmuch as the star's recompense with her old firm mounted sharply immediately thereafter.

Fighting the suit, the star admitted, had cost her almost as much as the great amount of commission she had been sued for.

This star will always have a strong opinion on the agent evil.

Showing you what the agents try to get away with, a friend of mine from the West called on a New York agent, telling him he wanted people for his studio.

The agent pulled out an impressive list of "people" and told the producer he could have his pick, with "immediate delivery" promised.

The producer was pleased and checked off some of the names.

The agent said: "Of course, Mr. Smith, you understand that I am to have your exclusive business as far as people in the East goes?"

Quick as a flash my friend returned: "Certainly—with the understanding that you will engage no talent for the West except for my studio!"

And Then

the agent spoke of the special attention he had intended to give the producer in case an "exclusive" contract was drawn.

"That is all bull," said my friend, "for you are going to give me special attention in order to hold my business. You are going to try to have me shop with you, contract or no contract, and that means special attention, anyway."

"The moment you don't give me the proper amount of attention, I will naturally stop using your office. You know it! Then why come that 'special attention' stuff on me?"

Here was a producer who knew his business. But what lambs some of his colleagues are for the agents! The "exclusive contract" is the least of the frauds they permit to be practised upon them. I know of instances where agents, "acting for the management," would exact the figures indicating "how high they would go;" then select an artist for the particular part who drew half this figure, "doubling" her salary to meet the figure they knew the producer was willing to pay.

Then there are the agents who place directors in positions and have

The Agent Evil Continues to be Serious One in Filmdom—Washington Knows Business of Exploiting Pictures—Papers at the Capital Take Great Interest in Screen—Movie News Rights in Courts

a confidential understanding that as many "extras" as possible will be engaged by said directors—from the office of the agent making placement.

Recently a female star was sought by a producer, and a good-sized salary offered her which she saw fit to accept. "But hold!" exclaimed an agent; "they will pay you more and I will make them do it. Simply don't sign now."

He counted on making the producer uneasy, and it worked out like that; at least when a new, higher figure was asked by the star it was promptly met.

The agent received \$20,000 from the star for his bit; and the producer and his partners still shake hands with the agent whenever they happen to meet.

Oh, yes—the movie business IS still in its infancy! I recently took

A Whirl Around Washington

Those in the trade who think New York is the last word in movie exhibition are invited to the Capital, where many Manhattan managers can get "pointers."

But do you know that what impressed me most was not Tom Moore's Rialto, Harry Crandall's Metropolitan or Larry Beatus' Loew's Palace—it was the superior film building Washington boasts.

They call it the Mather Building and the difference between it and Manhattan's—well, the film industry can be proud of Washington's.

I always thought a film building had to be frowsy looking until the Mather, in Washington, undeceived me.

Do you know it's a regular well-kept office building, like those which house bankers and lawyers a few squares away?

From Bill Rippard and Bob Smeltzer down, the Washington exchange men seem too stuck up about it; and that means they take good care of it and see that every one else does.

At any rate, I was so used to the noise and dirt and disorder you find in the New York film bee-hives that when I hit the Capital's film tower I forgot I was in the w. k. moving picture game.

I Was Convinced

I never knew what a farce those

smashing pictures of long lines of people waiting to get into somebody's theater—to see somebody's picture—were until Tom Moore showed me his lobbies; yes, two of 'em.

Now, Tom can put, and does put, 1,500 people into those lobbies before he fills 'em.

Of course, you couldn't go into that outer lobby with a flashlight capable of "catching" all those people, much less the inner one.

That means when you see a photo of crowd outside the Rialto there are perhaps ten times as many "waiting inside."

And there must be theaters with deep lobbies throughout the country. Snap them for a picture for publicity usage and you don't begin to do 'em credit for the actual patronage drawn.

On the other hand, a theater down the street has a waiting line that extends up the street and the view of it decides you in ruling that the picture exhibited is the best draw in town.

As a matter of cold fact, the theater with the scraggly line and the larger lobby is the winner.

What a bunk, then, most of these "crowd" views are!

Bill Yeardsley had the right idea: print receipts, not pictures.

That unsnapped bunch in the big lobby show up amazingly on the box office slips.

Thanks, Tom, for putting me wise to it!

The Reason Why

the Washington papers take a great interest in the screen because they know that the "buying" women of Washington support it. Right from this you can guess that the screen in Washington is c-l-e-a-n. The exhibitors are of a high calibre; there are one or two of them that I would like to see in New York.

I needn't keep it a secret that one of them is the aforesaid Moore.

Well, to get back to the press and us in Washington: we stand nicely. Our influence with circulation that has purchasing power is thoroughly recognized and every paper gives the movies space.

Every publisher seems to have made it his business to line up the facts about us. Edgar Shaw, of the Times, appeared to have our whole

history at his finger's tips.

Shaw's interest has extended even to the higher prices for films. If the Times serves the exhibitors in its district, it is no doubt because its management has an intelligent grasp of our industry.

Next to Mr. Shaw in that grasp is Fleming Newbould, one of the owners of the Star. He is not a picture "fan," but he comprehends the growth and value of the picture.

So, too, does Philander Johnson, the famous dramatic editor of the Star. Also a man who doesn't go to see 'em but who hasn't discounted their hold upon the amusement-seeking public.

The paper in Washington that takes the movies least seriously is the Herald, where oddly the section devoted to pictures is the "side line" of a press agent of one of the local picture houses.

His paper has the smallest circulation of any Washington daily; and it will not mend until its management appraises the movies at their true circulation-getting strength, when they will make them a main line.

It Was Decided in

the New York courts have just held that photographers from movie news weeklies have the same right to take and publish views of celebrities as those of newspapers. You say you never imagined differently, anyway? Then you never knew of the unique Humiston case.

Mrs. Humiston is the w. k. female lawyer and detectress. She solved the Cruger case in New York and made the world laugh at the metropolitan police. The Universal News Weekly showed a flash of this interesting person soon thereafter.

Came a request from Mrs. Humiston to show a written permission to publicize her face.

The U editor remembered all the pictures of the lady he had seen in the newspapers and sat back and laughed.

He also remembered that if "permissions" had to be secured, the photographers wouldn't have time to get anything else—that the great invention of the Movie News Reel would blow up. That meant another smile and so—Mrs. Humiston brought suit to enjoin the movie publication of her photo.

On the ground that it was used as "advertising" and that the law says no person's photo can be used in advertising without a written release from that person.

I always claimed that this industry, on its educational side, could suffer no greater setback than would accrue from an adverse decision in the Humiston case and so made much ado about it when it was originally brought.

I said that wise courts would never permit such a real disaster—that was two years ago—and when the first decisions went against Mr. Hartman, the U's attorney, I tried to encourage him to feel that there was still no doubt about the final outcome.

Certainly the later decision, just handed down, smashing Mrs. Humiston's contentions in their entirety, is my prize I-Told-You-So of the past two years!

5 YEARS AGO TODAY 10 YEARS AGO TODAY

Blanche Sweet Resigns from Griffith Forces to go with Lasky. Macklyn Arbuckle Signs with Bosworth.

Mary Ryan Announced to Appear in Klein's "Stop Thief."

Eleanor Woodruff Leaves for France as a Red Cross Nurse.

Alco Reorganizes after Being in Hands of Receiver for One Day.

Viascope Enjoined from Using Projecting Machine Said to Infringe Patents Company's Patents.

Alliance Executive Committee Holds Conference.

P. A. Powers Announces Contract For Sole American Rights to Parisian Films d'Art.

"Lancelot and Elaine" (Vita.) Declared Best Poetic Film.

DUPONT PICTURES CO. FORMS

\$10,000,000 Capital Reported Back of New Wilmington Concern

FROM Wilmington Wednesday came a story that the formation of a \$10,000,000 company was being strongly talked of in that city, with the new company to be known as the DuPont Pictures, Inc., thereby bearing out the impression that the Du Pont millions are in back of the organization.

Bernard Levey, a New York film man, formerly connected with the Gotham Film Corporation, is in

Wilmington, looking for a studio site.

Levey is credited with saying that he has an ideal site in mind and that he plans to make immediate arrangements that will give the new company the right to start building at once.

A meeting of the directors of the new company will be held next week.

There was a meeting Tuesday in the Du Pont Building but information of what interests the Du Ponts had in the project was not forthcoming.

"Digest" Draws Kick

The weekly "digest" matter, that is released by Pathe and contains jokes and philosophy clipped from the newspapers of the world, is not making the hit it used to, and this week's release was a big disappointment. In the Keith theaters, or at least four of them, where shown, the "digest" drew only a smattering of giggles. Several women in one of the audiences remarked that "they are not as good as they used to be."

Opens City Offices

Grossman Pictures, Inc., with studios at Ithaca, New York, have opened New York City offices at 110 West 42nd street. The offices will be in charge of T. D. Bonneville, who will handle publicity, advertising and sales for the company. The present productions of the company are the serial featuring Lillian Walker and a feature production soon to be announced.

Out of International

C. F. Zittel has resigned as vice-president and general manager of the International Film Service—his resignation to take effect Dec. 1st. He will devote his entire attention to the dramatic and motion picture departments of the New York Journal, of which he has been in charge many years, and look after the affairs of the Campbell Studio.

New Company Ready

Vera McCord is general manager and treasurer of the Vera McCord Productions, Inc., which shortly starts its manufacture of feature films, with "The Wild Fawn" as the initial picture. Chester De Vonde is assisting Miss McCord in the making of the picture story of the Mary Im-lay Taylor novel which appeared in *Munsey's Magazine*.

Writes Song About Film Play

Will R. Haskins, has dedicated a song to Mary Miles Minter, star of Realart's "Anne of Green Gables." The title of the song is the same as that of the picture.

The words were written by Will A. Heelan.

Fawcett to Direct for Vitagraph

George Fawcett, for many years one of the best known character actors on the spoken stage, has joined Vitagraph's staff of directors and will direct Corinne Griffith in her next feature. He comes here from the West coast, where he has been assisting D. W. Griffith.

Semon Gets Big Contract

Albert E. Smith, President of Vitagraph, Inc., and "Larry" Semon, the motion picture comedian, have entered into a new contract at Los Angeles, which makes the actor-author-director one of the highest paid comedians in the world. According to information received at Vitagraph's general offices, Semon's new contract means the outlay of \$5,600,000 by Vitagraph for Semon comedies during the next three years. This sum includes the cost of production as well as the comedian's salary, which will be the highest paid to any actor making two-reel subjects, with the possible exception of Charlie Chaplin.

Lesser Gets "The Spoilers"

The Sol Lesser Exchange reports the purchase of the new edition of Col. Selig's "The Spoilers" for distribution in Greater New York. "The Spoilers" is acknowledged to be one of the best vehicles in which William Farnum has ever appeared.

Title of Picture Changed

The title of Owen Moore's second Selznick production, which was originally "Plans of Men" has been changed to "The Woman Hater." Wesley Ruggles is directing the production, and Seena Owen is playing the leading feminine role.

New Gladys Leslie Film

One of Vitagraph's first productions of the new year will be Gladys Leslie feature, "The Midnight Bride," an adaptation of Charles Stokes Wayne's magazine story, "The Marriage of Little Jeanne Sterling." It makes the fourth serious play in which Miss Leslie has appeared.

Moves His Office

Theodore C. Deitrich, president of Deitrich-Beck, Inc., and of De Luxe Pictures, Inc., announces the removal of his offices on December 1st from 516 Fifth Avenue, to 135 West 44th Street.

Writes "Wild Oats" Number

Jeff Brennan has written the words and music of a number entitled "Wild Oats," which is dedicated to the motion picture of that title which is being distributed by Samuel Cummins.

H. H. Cudmore, Vice-President Argus Film Co., Cleveland, Here. J. P. Marquis Leading Man of New Catherine Calvert Film. Thomas K. Kerrigan Selected to Play Opposite June Caprice. Paul Scardon Directing First Eminent Authors Picture. Mrs. Sydney Drew Preparing New Comedy Pictures.

To Protest Censorship

Gabriel L. Hess, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, has begun the Fall campaign against legalized censorship of films by taking steps to organize state committees to combat the censorship idea in every state in the Union. The various F. I. L. M. Clubs and branch managers' associations throughout the country have been requested to assist in the organization of the proposed state committees.

Goldwyn Pictures in Scandinavia

Arthur Ziehm, manager of Goldwyn Picture Corporation's foreign department, has just closed a contract for the Scandinavian distribution of this year's Goldwyn output. The terms of the contract, made with the largest of the Scandinavian distributing companies, are said to be the most advantageous ever secured for this foreign territory, which is becoming of increasing importance to American producers. It includes Norway, Sweden, Denmark and Finland.

Finish British Film

Renee Kelly and Hylton Allen have just completed their first English film, a screen version of Kingsley's famous novel, "Westward Ho!" Miss Kelly has been associated with the London production of "Nothing But the Truth," "Fair and Warmer," "The Willow Tree" and "The Cinderella Man," in which she is now appearing. Mr. Allen, who staged "Daddy Long Legs" and played Jimmie McBride, has recently been demobilized from the army.

Decorated Fighter Returns

A decorated hero of the fighting in the Argonne, Sergeant George Burton, of the 316th Engineers, better known in the moving picture world as George George, this week returned to comedy at the Christie studios. Sergeant George was decorated by General Pershing and awarded the American Distinguished Service Cross, and received the Croix de Guerre, with a citation for bravery signed by the distinguished French commander, General Petain.

KANE TO QUIT REALART

Has Differences with Directors and Hands In His Resignation

THE film Rialto was surprised Tuesday when news was flashed that Arthur Kane has resigned as president of the Realart Film Corporation and that he expected to sever relations with that firm within the fortnight. Efforts were under way, according to report, to have Mr. Kane reconsider and remain with Realart. On the other hand Kane is understood to have clashed with the Board of Directors and rather than continue any attitude considered antagonistic to the concern handed in his resignation.

SEES THE U. P. P. C. Picture Company Is Defendant in Suit for \$650,000 Brought by E. F. Wells

The United Picture Productions Corporation is being sued in the Supreme Court by Edward F. Wells for \$650,000 damages, Wells charging the U. P. P. C. with failure to live up to contractual agreement.

The agreement, he says, provided for the sale of 15,000 shares of the corporation's common stock for \$300,000, his note to be taken as payment. He was to get 10,000 more shares within five months if, by that time the stock should all have been disposed of by him and his note liquidated.

The plaintiff also demands, in another action, the cancellation of a \$300,000 note which he says he gave the defendant, and the return of which, so he says, he has demanded.

Take Over Supreme Pictures

At a meeting of the Board of Directors held Nov. 17, arrangements were made whereby John W. Grey and Arthur B. Reeve assumed control of Supreme Pictures, Inc. The company have been operating in their studio at Flushing, L. I., with a galaxy of stars headed by J. Robert Pauline, the hypnotist. Among the others are Violet MacMillan, Paul Panzer, Peggy Shanor, Ralph Locke, Morgan Thorpe, Edward Rogers and George Clarke.

New Sennett Comedy

Mack Sennett is just completing his latest special comedy production and in about two weeks E. M. Asher, Mr. Sennett's representative, will leave Los Angeles for New York with a print to arrange for the premier showing at one of the large Broadway theaters. It is probable that the production will be shown simultaneously in New York and Los Angeles. The title has not yet been announced.

Buys Two New Stories

Myron Selznick has purchased two more stories for his stars, "The Point of View" by Edith Ellis, originally a stage play, and "The Pride of Patricia," by Elizabeth Redfield, an original story. These will be produced in the near future.

Kane has been with the Realart since its inception and was regarded as being primarily responsible for its organization.

In truth Kane has worked hard for the success of the firm which has made amazing strides within a remarkably short time.

On the Board of Directors are Morris Kohn, Ralph Kohn and Arthur Friend. Morris Kohn is on record as saying that the resignation had not yet been accepted. He and Kane were together when they were with Select.

As soon as Kane's action became known Mr. Kane was deluged with offers to join other film concerns but so far has not determined upon the line of action following his withdrawal.

SELZNICK TO PRODUCE FOR SPEAKING STAGE

Motion Picture Magnate to Turn His Attention to Field of Drama

LEWIS J. SELZNICK, president of Select Pictures Corporation, who is recognized as one of the dominant factors in the motion picture industry, has entered the legitimate producing field, according to an announcement which has just been made public at Mr. Selznick's offices in New York.

The name of the first play which will be produced by Mr. Selznick is "Bucking the Tiger," a melodramatic comedy by May Tully and Achmed

Abdullah, adapted from Mr. Abdullah's novel of the same name.

Rehearsals for the forthcoming production will be started this week and it is expected that the piece will have its Broadway premiere during the first or second week in January.

"Bucking the Tiger" is in three acts and the locale is in Spokane, Wash. The story, briefly, deals with the attempt of a band of men to beat the high cost of living without working.

Pershing Sees Picture

General John J. Pershing was a guest of honor at the first New York showing of the Select special, "The Undercurrent," at the Capitol Theater, Saturday night. The picture is one of the most important of the Select special releases, made from the story by Guy Empey, the famous soldier author, and featuring Empey himself in the leading role, supported by Florence Evelyn Martin.

The occasion of the performance at the Capitol was the visit to New York of the International Trades Conference, representing France, Great Britain, Italy, Belgium and the United States.

More than two hundred notables in military, naval, financial and diplomatic circles were present.

Detective Story for Morey

"Detective Jim," an original story by Frederic Van Rensselaer Dey, has been selected as the next feature for Harry T. Morey. Vitagraph had planned to have Mr. Morey make "The Mightier Strength," which requires a considerable amount of mountain scenery, and after waiting for three weeks in the Adirondacks for the weather to clear up the picture was abandoned until next summer, and Mr. Morey and his company returned to the Brooklyn studio.

"Erstwhile Susan" for London

The English rights to the stage version of "Erstwhile Susan" have just been secured by Mrs. Patrick Campbell, and the piece will shortly be played in London. Realart Pictures Corporation, which has filmed the story, feels that the continued stage popularity of "Erstwhile Susan" proves it is a tale of universal appeal. This is the first picture which Constance Binney has made for the producing company.

Goldwyn's "Partners of the Night"

"Partners of the Night," by Leroy Scott, is to be made by Goldwyn with the Scott film marking the first of the series to be made under the direction of The First Eminent Authors. Vincent Coleman, who played the lead in "Should a Husband Forgive?" is playing the principal role in the new Goldwyn subject.

Lasky Back at Desk

After an absence of several weeks from his activities owing to illness, Jesse L. Lasky, is entirely recovered and is back at his desk at the Lasky studio.

Is That So

Marjorie Daw, Marshall Neilan's leading lady, won a popularity contest held by George J. Wehner, an eastern exhibitor with a string of twelve theaters which incidentally offers other managers a good stunt to use.

William H. Bomb, formally studio manager for the Famous Players-Lasky studio in New York, has been engaged by Marshall Neilan to act in the same capacity for Neilan Productions.

Naida Carle, late of the D. W. Griffith scenario and publicity staff has been engaged by Marshall Neilan to assist Eddie O'Hara in the West Coast publicity department.

William F. Jones, legitimate actor, and recently connected with Mack Sennett's Bathing Girls, is engaged in compiling and publishing the program of the new Capitol Theater.

Richard Tucker, who abandoned studio work to accept a commission in the army, has signed a contract to play leads in Goldwyn Pictures and is now located at the Culver City Studios.

Robert Ellis, who recently finished directing *Elsie Janis* in her second Selznick production, "The Imp," will next direct *Eugene O'Brien*.

Cyril Gardner and Duncan Mansfield, formerly with the Ince staff, are now working at the Selznick studio as film editors.

Phil Lonergan has been selected to prepare the continuity for the first Eminent Authors picture of Gouverneur Morris, based on "The Penalty."

Lucy Cotton, former artist's model, recognized by notable painters as an ideal type of beauty, and a screen favorite for the past two years, has the leading feminine role in *Eugene O'Brien's* new Selznick Picture, *The Broken Melody*.

Apprenticed to Universal

Virginia Brown, fifteen years old, of 565 West 162d street, has been apprenticed to the Universal Film Manufacturing Company. The apprenticeship papers were filed in the County Clerk's office, her father, Frank W. Brown, and her mother, Mrs. Martha Brown, consenting.

She is to be trained for a career as a motion picture artist. In two plays she is to receive \$75 a week. Thereafter the film company is to have the option of continuing to employ her six months at a time, increasing the wage scale \$25 a week for each period until \$750 a week has been attained.

Trade Conference at Capitol

The Capitol Theater last Saturday provided entertainment for two hundred notables. The occasion was the visit of the delegates to the International Trade Conference, now being held in this country, and the members of the New York General Reception Committee, among whom were the business men of New York. The visitors were received by Edward Bowes, managing director of the Capitol, and Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company. Through the courtesy and effort of Mr. Levey, a picture was shown entitled "Industrial Democracy in America—Partners in Prosperity and Dividends of Contentment."

Realart in the Northwest

One of the most important contracts to be announced by Realart Pictures Corporation during the past few weeks is the extensive tie-up with the Jensen-von Herbeg chain of picture palaces in the Northwest. This booking, which was announced by Realart's Supervisor of Contracts, Lewis W. Kniskern, as being in process of negotiation last week is now completed. It assures Realart showings in first run houses at Seattle, Portland, Tacoma, Butte and other large cities of Washington, Oregon and Montana.

Prizma Enlarging

Prizma Natural Color Pictures have during the past sixty days increased their business over two hundred percent and as a result of this enormous showing of Prizma Subjects, the company has been compelled to enlarge their factory facilities the third time within the last eight months.

MARSHALL NEILAN PROTESTS Producer Writes Letter in Regard to Misrepresentation—"In Old Kentucky" an Example

THE following letter has been received from Marshall Neilan:

"Editor,
"DRAMATIC MIRROR,
"New York City.

"DEAR SIR:

"The long-suffering director has been subject to a certain type of abuse at the hands of various producers without being able to publicly defend himself and I think the time has arrived when someone should speak out.

"For some time it has been the practice of the motion picture producer to take practically all the credit for the work of the director. Films are proclaimed to the world as having been 'created under the personal supervision' of a person who has had nothing to do with the actual production of the film. There are some exceptions, as in the case of Thomas H. Ince, where the man credited in such manner deserves every bit of it. However, the abuse of various persons in this connection is rapidly reaching a stage where some action is necessary to curb the personal ambitions of men who are endeavoring to satisfy their own vanity and at the same time establish their own name as a business asset at the expense of the director.

Archainbaud's Success

George Archainbaud, the French director, is directing *June Caprice* in a series of comedy-dramas to be released through Pathe for the Albert Capellani Productions, Inc.

Mr. Archainbaud began his career in Paris as a civil engineer, but soon abandoned this profession for the atmosphere of the cinema studios. The Eclair Film Company sent him to America seven years ago to look after their factory and trade interests here. The young man's stepfather, the famous Emile Chautard, suggested that Mr. Archainbaud become his assistant and familiarize himself with the artistic side of the film industry. For two years he watched and learned. Then his reward came in the form of a contract to direct William A. Brady Productions.

Under the Brady banner Mr. Archainbaud directed such stars as Kitty Gordon, Gail Kane, Ethel Clayton, Alice Brady and Montague Love.

Heerman to Direct

Victor Heerman, the director recently engaged by Marshall Neilan, will be placed in full charge of the direction of various stories to be presented on the screen under the Neilan trade-mark and arrangements for which have already been completed. In a previous announcement the impression was given that Mr. Heerman was an assistant to Mr. Neilan in the direction of production, when as a matter of fact Heerman was engaged as a director.

Start Work Next Week

The newly formed Catherine Calvert Films, Inc., is scheduled to start work on its initial subject next Monday. No title has yet been selected for the film. The first picture will be made in the East.

"As a specific example permit me to call your attention to the trade advertising which appears at present in connection with 'In Old Kentucky.' In this advertising it is prominently announced that the film was 'created under the personal supervision of the owner of the picture.' As a matter of fact 'In Old Kentucky' was supervised and directed in its entirety by the undersigned with the same producing staff as that which assisted him in the production of 'Daddy Long Legs,' 'The Unpardonable Sin' and other films.

"It is not my desire to seek personal publicity in connection with 'In Old Kentucky.' The picture has not as yet been released and its success is still a matter of the future and not of fact. Nor is this letter the result of a temperamental outburst.

"The instance of 'In Old Kentucky' merely accents in my mind the unfairness of this practice and I think something should be done to compel those guilty to realize the fact that they cannot continue the abuse.

"Thanking you in advance for your consideration, I am,

"Sincerely,

"MARSHALL NEILAN."

BROADWAY PICTURE PROGRAMS AND MUSIC

"VICTORY"

At the Rialto—Tournour's
Filming of Conrad Novel

Hugo Riesenfeld has selected Tchaikowsky's *March Slav* for the Rialto overture this week. Following along this theme he also shows many interesting scenes of Russian life, and this is accompanied by the Russian Cathedral Male Quartet, a remarkable organization of singers. The sadness that usually hovers over things Russian is impressed by this presentation. However, the orchestra takes up these scenes at a certain point, using a gopak. The introduction of one horn with the quartet at a funeral scene was impressive. The Rialto Magazine followed the scenic with many fine shots of the world's news. A big flivver visit to Mars was accompanied with a waltz, then a fire scene in San Francisco with a furioso. A bicycle race at Sheepshead Bay track was launched to *Pepper Pot*, then an airplane, with a musical fadeout. Then a series of famous people in the "public eye" with *Rosamunde*. The Prince of Wales is seen viewing New York from the top of the big Woolworth Tower and later at West Point, the music being "Belle of New York" and *Diplomat March* for the final shot.

The one vocal solo of the program brings back *Mme. Pascova* in Saint Saens' *My Heart at Thy Sweet Voice* from "Samson and Delilah." She sings with great intelligence and made a hit with the audience. The regular organ solo is the well known *Murmuring Zephyrs* by Jensen, played at the close of the program by Arthur Depew.

The feature picture is *Maurice Tournour's* effort with Joseph Conrad's "Victory." To Conrad fans this picture will come with something of a shock, as Conrad's atmosphere attracts the upper class reader and not the usual movie audience. But it is marvellous what a picture this book has made. There are some thrilling situations, the handling of the story being direct and to the point. If one misses the reek of the South Sea Islands, the smell of rotting vegetation, there are many other compensations. The scenes are wonders of photography. The star is Jack Holt, supported by Seena Owen, Lon Chaney of "Miracle Man" fame, Wallace Beery, Ben Deely, Laura Winston, Bull Montana and George Nicholls.

The musical score opens with a Brahms song, changing at title, "Several days later" to a slow movement by O'Hare. Then a part of *Blue Danube* waltz, *Carnations*, *Devotion*, *Heart of Mine* and Powell's *Love Song*. This latter is the theme. This is repeated at title, "Into the beauty of the." Then comes *Clematis*, *The Crafty Spy*, *Frou-Frou*, *Secret of the Sea*. At title, "On her arrival" the organ took the action. The orchestra appearing again at title, "Night came with heavy" with a characteristic. As the villain is shot on roof a long pause is used for silent effect. The theme closes the picture at title, "I've found it at last."

The comedy is a Mack Sennett called "His First False Step," and the music used for this consists of *Rolling Stones*, *I'll Say She Does*,

BY M. M. HANSFORD

You Can Plan Your Whole Show From These Complete Programs Built Around the Big Features As Shown on Broadway—"Male and Female" Declared One of Best Pictures Ever Filmed

I Used to Call Her Baby, *Limbo Land*, *Old Timer's Waltz*, *More Candy*, *Come Across*, closing with a strain of "Babes in the Woods."

"MALE AND FEMALE" At the Rivoli—Elaborate De-Mille Feature Shown

Apart from the overture and a "Dance Poem," the Rivoli program is given over wholly to the big DeMille picture, "Male and Female," the usual news and comedy features being omitted. This long heralded film is from the story of Barrie, "The Admiral Crichton," and has to do with English caste, with the action ranging from the scullery maid to my lady, and from London comfort to a desert island of discomfort. In England the butler is servile, on the island he becomes the "boss" and rules the roost. On the return to England the butler again becomes the servant and my lady marries the man in the dress suit. The butler, knowing the futility of aspiration, marries the scullery maid, sails for America and tills the ground for a living. There is no doubt in any mind that this is a remarkable picture, one of the best ever filmed. There is one blot in it, and that is a trick scene of a yacht before a painted background, which is wholly unnecessary and certainly is inartistic. The cast is made up of many well known players, *Thomas Meighan*, *Gloria Swanson*, *Theodore Roberts*, *Raymond Hatton*, *Robert Cain*, *Lila Lee*, *Bebe Daniels*, *Julia Faye*, *Maym Kelso* and others clear down to that freckled mite, *Wesley Barry*. There is scarcely any criticism to be made of the acting, the interior of the yacht wreck with Miss Swanson being one of the best things of its kind. The first part of the picture in England moves with just the right rhythm of an English household of tradition. The transfer to the island is wonderfully enacted, the rescue being more conventional and the ending just a little drawn out. However the crowds at the Rivoli attest the excellence of the picture which, with "The Miracle Man," sets the pace a trifle stronger than before.

Hugo Riesenfeld has given the picture an adequate score, selected from some of the best picture music. A movement from "Joseph and His Brethren" opens the first reel, followed by *Libelle* and *Mignon Gavotte*. At title, "William Crichton," the music is from German's *English Dances*. Grainger's *Molly on the Shore* comes in at title, "If anyone had told." *Charming*, *Summer Showers*, *Rest*, *Gavotte* by Kriens, *Benoist's First Love*, *Glorianna Waltz*, and *In the Clouds* follow in succession. The wreck is well worked out musically by the tympany rumbles and various effects. For the Babylonian episode the orchestra uses

a part of the *Caucasian Sketches* by Ipolitow-Ivanow. Also a strain from Meyerbeer's "African." *Tears*, part of a movement from "Oberon," *Ecstasy* and various agitated complete in part the musical program. The rendition of the music is quite cut up, with many solo instruments taking up one or two prominent themes during the action. However, the picture will not be found a difficult one to play, even for a small orchestra or an organist. All good pictures are easy to play; it is the bad ones that present difficulties to the musician.

Other numbers on the program are the regular overture, "Oberon," and a "Dance Poem" arranged by Hugo Riesenfeld. This is a fountain scene, with living girls supporting the fountain proper, and four dancers. The music for the dance is *Boisdorff's Fountain*. Near the climax a singer passes in the distance and sings a strain of MacDowell's *To a Wild Rose*, an altogether lovely effect. This is one of the most colorful scenes given by the Rivoli, and Betty Anderson's beautiful voice in the song charms everyone. The closing organ solo is an *Allegro* by Selbier, played by Professor Swinnen. Splendid poster creations by Claude Millard are used in the outside frames of the theater.

"SOLDIERS OF FORTUNE"

At the Capitol—Great Big Realart Feature

The Capitol program has been reversed so that the picture part of it comes first and the Revue later. The regular program opens with an organ fantasia on airs from "Carmen," played by *Robert Berentsen*. Then the Color-Land Review shows a dahlia farm in California, the work of *Prizma*. During this Herbert's *Air de Ballet* in G was used by the organ and also improvisations. The Capitol News with up-to-the-minute events opened with scenes of the coal country where the strikers live, and then came some fine shots of ocean buoys and the "Scotland" lightship. During this the organist used Grieg's *To Spring*. Then there are subjects of the rejection of the Peace Treaty, showing the men who fought against it, closing with a close-up of the President. Kinograms showed a big flivver garage where army trucks were stored and also the Yale-Harvard game. The Prince of Wales on a sight-seeing trip around New York and a review of the cadets at West Point closed the news.

One of *Larry Semon's* best comedies is on the bill, coming just after the Capitol News. The scrimmage is called "The Head Waiter," and shows Larry at his best in all sorts of mix-ups from balancing spaghetti on his nose to cleaning up a lot of bum waiters.

The feature place is occupied by "Soldiers of Fortune" from the Richard Harding Davis book that was so popular years ago. *Allan Dwan* is the director, and he has made a thrilling picture, filled with pretty women, dress suits, hot sand and revolution, ending with a rescue by a man-o-war and the nailing of the colors on the town wall. Players in the picture are *Norman Kerry*, *Pauline Stark*, *Anna Q. Nilsson*, *Wallace Beery* and many others. It is a Realart picture and so much is thought of it that no less than five cameramen and three directors appear on the program. From the number of scenes and the angles one might think that many more were needed. There are some big battle scenes directly by a master hand. The organ opens the picture with a suggestive trumpet call and good use is made of the Tchaikowsky symphonic waltz. The band came in at Olancho with *La Paloma*, then the "June" barcarolle by Tchaikowsky. The waltz from Herbert's "The Only Girl" was used for a love theme. The organ took the picture at title, "It is delightfully cool here," the band coming in at the close. Some attempts at tinting the picture from the footlights were made but the light was too heavy and washed out the action to a great extent.

The Concert by Pryor's Capitol Band consisted of *Soldiers of Fortune*, march by Pryor, the *Clown Dance* by Rubinstein and the *Liszt Second Rhapsody*.

"MIND THE PAINT GIRL"

At the Strand—First National with Anita Stewart

Excerpts from "Carmen" furnish the Strand with an overture this week, played before a back drop representing the "Plaza des Toreadors." Lights were dimmed at Michael's aria and then came up at the finale. The Strand Topical Review opened with exciting scenes from the Harvard-Yale football game, then going to an airplane ship, an invention of Bell the telephone man, using for the accompaniment *Aces High*. An aviator's hair-raising stunts thrilled the audience with dropping from plane to plane and hanging in midair at a rope's end. The orchestra played Mendelssohn's *Rondo Capriccio* for this. *Charles Urban*, of Kinogram fame, showed a run of "Movie Chats," being an informal picture presentation of interesting spots he has visited lately. The personal element in these gave them additional value. *Fingals Cave* was used for this latter. Then came Lord Allenby in London, and a fine Pathe-Color of scenes in Switzerland, the orchestra using Middleton's *Eventide*. A Novagraph novelty of dancers interested everybody with its slowed motion. The music was Kreisler's *Schon Marin*. Kinograms had a unique story of famous visitors to America, beginning with Mary Garden herself; the music was "Zaza," then with *The Peace Makers* in the orchestra, the news went to the Prince of Wales seeing New York, and after this a cartoon cut in for the finish. The orchestra and organ closed with *I Used to Call Her Baby*. *Amanda Brown*, an excellent col-

(Continued on page 1891)

December 4, 1919

PICTURES—1887

For

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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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RECEIVED AT 1653 BROADWAY, NEW YORK CITY

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P TULSA OKLAHOMA NOV 20 1919

ARTHUR S KANE

PRESIDENT REALART PICTURES CORPN 469 FIFTH AVE NEW YORK NY
YOUR KANSAS CITY MANAGER MR MACMEEKIN AND HIS REPRESENTATIVE MR
FOX LAST NIGHT SCREENED SOLDIERS OF FORTUNE IN THIS THEATRE FOR
BENEFIT OF LARGE CROWD OF EXHIBITORS FROM THIS TERRITORY STOP AFTER
SEEING THIS WONDERFUL PRODUCTION IMMEDIATELY SIGNED A CONTRACT ON
MR MACMEEKIN'S OWN TERMS STOP THIS WILL BE THE FIRST PICTURE TO
EVER PLAY THE MAJESTIC THEATRE ONE WEEK AT ADVANCED PRICES STOP WE
HAVE ALSO CONTRACTED FOR THE ENTIRE SEASON'S REALART PROGRAM AFTER
HAVING PLAYED THE FIRST RELEASE ERSTWHILE SUSAN AT AN ADVANCE IN
RENTAL ON THE SUBSEQUENT ELEVEN PICTURES OF FIFTY DOLLARS EACH OVER
WHAT WE PAID FOR FIRST THREE RELEASES CONTRACTED FOR STOP TOTAL
AMOUNT OF CONTRACT SIGNED WITH MR MACMEEKIN TODAY MORE THAN FIVE
THOUSAND DOLLARS THE LARGEST CONTRACT WE EVER GAVE TO ANY ONE
CONCERN IN HISTORY OF THIS THEATRE

GLENN CONDON

MANAGER MAJESTIC THEATRE

*Smallest output and
youthful, perhaps, but
breaking records just the same!*



This lifesaver may have to save his own life. Dan Russell and some of the Rainbow Comedy Girls (Universal)



It also looks as though "danger" should be hung on the trio on the immediate right. Bill Parsons in "The Jelly Fish" (Goldwyn)

The cameraman might well be "shooting" the surrounding bathing beauties, but it's Cecil B. DeMille directing the cave scenes of "Male and Female" (Artcraft) at Santa Cruz, Ca.

Bill Parsons telling the girls the meaning of what the wild waves are saying. "The Jelly Fish" (Goldwyn)



WHAT THE CAMERA SAW



Some of the sunshine that goes to make them Sunshine Comedies (Fox)

John Ince knows that Viola Dana's is a non-bathing bathing suit. Even if it spoils a scene for "Please Get Married" (Metro) he's going to get it wet



The Universal Comedy Girls (lower left) on the shimmering—we mean shimmering—sands

Viola Dana (lower right) striking out for herself in "Please Get Married" (Metro)



THE UNDER-CURRENT



Guy Empey staging a hold-up in a rather uncomfortable locality (At the left)



A little domestic scene, the participants being Empey and Florence Martin



Guy Empey, Author and Star of "The Undercurrent"



It couldn't happen now. That isn't ginger ale

Empey registers a kick to Eugene Strong (Below)



(Below left) A happy family group

Another social event with joy-water (Below right)



(Below) Betty Blythe takes "our hero" in tow



PICTURE FIRST SHOWINGS REPORTED BY WIRE

"THE BLACK GATE"

Vitagraph, Earle Williams, Direction Theodore Marsden

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average.....Fair
Exhibitor Comments: "Thrilling Picture." "Plenty of action."

WIRE REPORTS—CANADIAN CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Good picture." "Original story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story....Clear
Technical Handling.....Fair
Coherence of Narrative.....Clear
ActingFair
Scenic Setting.....Good
PhotographyGood
Atmospheric Quality.....Mediocre
Quality as a Picture.....Average

WHAT IT IS

In order to repay his brother a large sum of money that he has lost by unwise investment, a young lawyer consents to accept a few hundred thousand dollars to take on himself the blame for a murder. It transpires that he is convicted, but while he is in prison he discovers that the bullet that killed the murdered man was not fired from his gun and he is freed to marry the beautiful lady.

"MALE AND FEMALE"

Paramount-Artcraft, Direction Cecil B. DeMille, Scenario by Jeanie Macpherson

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Great

Exhibitor Comments: "People are talking about it." "Flushed interest is evident at every performance." "Gloria Swanson fine."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Value.....Great

Exhibitor Comments: "Long box office line." "Wonderful business."

WIRE REPORTS—WESTERN CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Title attracts." "Big spectacle."

Entertainment Value.....Excellent

Dramatic Interest.....Excellent

Technical Handling.....Excellent

Coherence of Narrative.....Excellent

ActingExcellent

Scenic Setting.....Excellent

PhotographyExcellent

Quality as a Picture.....Excellent

WHAT IT IS

When the yachting party of the wealthy Lord Loam is cast adrift on an uninhabited island in the South Seas, the aristocratic guests find themselves totally helpless to cope with the situation. To the rescue comes the butler who takes command of the island and manages to make everybody more or less comfortable. The beautiful daughter of his lordship falls in love with him and he with her, and they are about to be married when the party is rescued.

"DAWN"

Pathe, Sylvia Breamer and Robert Gordon, Direction J. Stuart Blackton

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Breamer's beauty helped a great deal." "Average story."

From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments Are Exactly as Wired to Us—"Regular Girl" and "Miracle Man" Score Big

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story....Good
Technical Handling.....Excellent
Coherence of Narrative.....Good
ActingExcellent
Scenic Setting.....Good
PhotographyGood
Quality as a Picture.....Very good

WHAT IT IS

A young artist has his most promising career interrupted by blindness brought on by a fall from a tree. Thinking his sweetheart's feelings toward him will change, he forces an estrangement. But through her efforts an operation is performed and she under an assumed name visits him. The operation, however, proves unsuccessful and he learns who his visitor is. Much discouraged he attempts suicide. But the work he is able to do to help a blinded soldier gives him a new interest in life, and is put at the head of an organization to help the blind.

"THE GREY WOLF'S GHOST"

Robertson-Cole, H. B. Warner, Direction Park Frame

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Mighty fine production." "Done with consummate art."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good

Dramatic Interest of Story....Fair

Technical Handling.....Fair

Coherence of Narrative.....Good

ActingFair

Scenic Setting.....Fair

PhotographyFair

Atmospheric Quality.....Good

Historical Interest.....Fair

Quality as a Picture.....Fair

WHAT IT IS

A doctor and an adventurer try to project a railroad through a section of Lower California, and run more or less amuck of some Spanish landowners. When the son of the doctor comes after his father to bring him home to his mother, he finds him mysteriously murdered, whereupon the adventurer seizes upon the opportunity to accuse the son and do him out of his fortune. At the last moment.

"RIDER OF THE LAW"

Universal, Harry Carey, Directed by Jack Ford

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Dyed-in-the-wool western drama." "Kind that always makes a hit."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good

Dramatic Interest of Story....Good

Technical Handling.....Good

Coherence of Narrative.....Good

ActingGood

Scenic Setting.....Good

PhotographyGood

Quality as a Picture.....Good

WHAT IT IS

A Texas ranger is forced to choose between betraying his office and arresting his brother as a thief. He eventually winds up all the rest of the gang, and in order to avoid his disgrace of being arrested, the brother rides over a cliff and kills himself.

"THE BROKEN BUTTERFLY"

Robertson-Cole, Direction Maurice Tourneur

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Poor

Exhibitor Comments: "Story is trash." "Heard one man say 'So these are motion pictures.'"

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good

Dramatic Interest of Story....Good

Technical Handling.....Excellent

Coherence of Narrative.....Good

ActingGood

Scenic Setting.....Good

PhotographyExcellent

Atmospheric Quality.....Excellent

Quality as a Picture.....Good

WHAT IT IS

A young composer goes into the Canadian woods where he finds a girl who inspires him to write a great piece of music. After he has returned to the city, she becomes a mother and in despair tries to kill herself. The composer thinking her dead, marries a girl who proves to be her sister, and the two go into the Canadian woods only to find the girl still alive. Begging his wife to release him he offers to marry the girl, but death intervenes.

"EASTWARD HO"

Fox, William Russell, Direction Emmett J. Flynn, Scenario by Roy Somerville

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Interesting story." "Good Western." "Russell good."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good

Dramatic Interest of Story....Good

Technical Handling.....Good

Coherence of Narrative.....Fair

ActingGood

Scenic Setting.....Good

PhotographyGood

Atmospheric Quality.....Good

Quality as a Picture.....Good

WHAT IT IS

A virile young westerner discovering crookedness in the methods of an eastern syndicate in getting options on cattle, goes East to clear the matter up. With him goes a girl who has stage aspirations. Her he rescues from white slavers, and with the aid of the head of the syndicate the crooks are exposed and rounded up

in spite of a frame-up which would get the westerner in wrong for murder. True love is his reward.

"A REGULAR GIRL"

Select, Elsie Janis, Direction James Young

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Janis of wonderful box office value." "Special show around picture helped."

WHAT IT IS

A daughter of a wealthy man returns from war work over there and wants to continue working for the soldiers, but lacks funds. Her father promises her \$10,000 if she can double it, so this she sets about doing. She plans and executes a society circus in which she appears as a bare-back rider, and the money is hers. In order to win the confidence of the somewhat doubtful soldiers she goes to work as a slavey in the boarding house where some of them live. Here they are completely won over and success crown the adventure.

"FIGHTING CRESSY"

Pathe, Blanche Sweet, Direction Robert T. Thornby

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Fair

Exhibitor Comments: "Blanche Sweet charming." "Nothing unusual in story or direction."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent

Dramatic Interest of Story....Good

Technical Handling.....Excellent

Coherence of Narrative.....Excellent

ActingExcellent

Scenic Setting.....Effective

PhotographyEffective

Atmospheric Quality.....Charming

CostumingGood

Historical Interest.....Good

Quality as a Picture.....Unusually good

WHAT IT IS

A fighting Kentuckian and his equally war-like daughter go into the California of the early 'sixties, and start feuds all around them. The daughter gets into a scrap with a neighboring family over some land, but when a bunch of city landgrabbers step in and try to make away with the prize, the daughter chases them off with a gun, marries into the hostile family, and claims the disputed land as their joint property.

"VICTORY"

Artcraft, Jack Holt, Direction Maurice Tourneur

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average.....Good

Exhibitor Comments: "Being adaptation of famous novel was box office pull." "Some thrills."

WHAT IT IS

The son of a Swedish philosopher drifts to a South Sea Island where he becomes interested in a coal mine. The venture fails, however, and on a neighboring island he comes across a girl who is being badly treated by her master and kidnaps her. A band of gamblers and adventurers try to use her to get possession of the enormous riches which they think are on the island, but their efforts prove not only futile but tragic.

"SOLDIERS OF FORTUNE"

Realart Has Real Feature in Melodramatic Thriller

We had read Richard Harding Davis' "Soldiers of Fortune." We saw Robert Edeson in the stage version. At the Capitol this week we saw the film version. The book was bulky. The play was immense. The picture, with a modern twist, of course, provides excellent entertainment.

Allan Dwan directed the film which bears the Realart releasing trade mark. Realart need not be ashamed of the picturization of the Davis story for it has a film that holds up the story in true melodramatic fashion. Of course there is plenty of outdoor atmosphere and with the camera giving some realistic scenes of South American life where the main incidents of the novel take place, the revolutionary clashes and the part the Americans take bring about a big finale.

It's movie action well sustained. The cast as a whole acquires itself creditably, while the general continuity works itself through an interesting, exciting channel. It's a picture that tells a corking story without any big film names, yet the cast has such players as Norman Kelly, Anna Q. Nilsson, Pauline Starke and Ward Crane. Miss Starke's work as little Hope Langham was decidedly effective throughout, while Wallace Beery made an ugly, sinister looking villain. "Soldiers of Fortune" makes a good film subject and Realart should cash in quickly on the strength of the popularity of the author, the book and the play. Photographically it measures right up to the scratch and Director Dwan has made timely use of the aeroplane and machine gun.

MARK.

Filming White Novel

Allan Dwan has started the filming of William Allen White's novel, "In the Heart of a Fool." Mary Thurman will be seen in the leading female role, and John W. Burton, James Kirkwood, Philo McCullough, Anna Q. Nilsson, Ward Crane, Fred Turner, Arthur Hoyt, Maryland Morne, Margaret Campbell, and others make up the cast.

M. P. P. A. Elects Officers

The Motion Picture Players Association, which has established headquarters at 159 West 46th street, last week elected officers and an executive committee as follows: President, Jack Frazier; first vice-president, William Murray; second vice-president, Lila Smith; treasurer, Will Walsh; secretary, Richard M. Bennett. The executive committee was elected as follows: John Grieves, P. T. McCauley, May Mathews, W. J. Hanley, Daniel J. Carew and Jack Gore. The Motion Picture Players Association is largely made up of people doing "extra" work for moving pictures, and the association now has a membership of about 650, it is said. It is associated with the "Four A's."

Mullin Approves New Venture

Eugene Mullin, Eastern Scenario Editor for Goldwyn, is the first to express his appreciation of the value of the new service to scenario editors offered by G. Marion Burton, former dramatic critic and scenario writer. Mrs. Burton has established a scenario department in the offices of Arthur H. Jacobs, where she offers "first aid" to scenario editors in the matter of expertly written synopses of plays and books, with constructive criticism as to how they may be made into convincing screen vehicles.

Vitagraph Enlarges Studio

Vitagraph has purchased ten acres of land adjoining its Western studio at Hollywood, following the plan of doubling the capacity of the plant as begun last summer. The property acquired includes a hill to the east of the studio and will give the company many interesting locations within the confines of the lot. Work will begin at once for the construction of an artificial brook running down the side of the hill.

Revier Busy

Harry Revier, whose most recent picture was the Jess Willard subject, is now engaged in directing "The Return of Tarzan" for Numa Pictures Corporation. George M. Merrick is supervising the production. The company leaves next week for California where jungle scenes are to be made.

BROADWAY PROGRAMS

(Continued from page 1886)

oratura soprano, sang the celebrated *Shadow Song* from Meyerbeer's "Dinorah." This, with its flute obbligato, won prolonged applause. Carlo Ferretti also appeared and sang the popular *Maria, Mari*.

The week's feature is Anita Stewart in a screen adaptation of Pinero's "Mind the Paint Girl." In the cast are Conway Tearle, Victor Steele, Templar Saxe, Arthur Donaldson, Virginia Norden, and others. The story is familiar to most readers, concerning the success of a chorus girl in a song put over on the spur of the moment. The movement of the original play swings along and there is a great amount of interest running through the various scenes. It seems to be one of this star's best pictures insofar as compactness is concerned. The play does not take in bunches of summer resorts and other far-fetched locations in which a star is usually lost, but confines itself to familiar ground. The grouchy hero and the young lord are both well played and there was no clinch at the finish, but there was some question on the part of the audience as to whether he really got her. The star is much better photographed in this than in some of her earlier pictures.

The music opened with *Caprice de Nannette*, and an excellent imitation of a handorgan was done by Ralph Brigham. Then came *Dream of the Flowers*, the organ taking up the action at the Pandora Theater. At title, "The opening night," the orchestra came in with the "Mind the Paint Girl" song. After the song, Phyllis, and at title, "Mind the Paint, Nicko," the organ took the picture with Drdla's *Souvenir*. *Tulips, Fancies* by Gatty Sellers and *Narcissus*. The orchestra played at title, "It's all right," using *Love and Life*, *Springtime*, *Remembrance*, Friml's *Adieu* and *Coo-Coo*. During the noon show Herbert Sisson played Nevin's *Love Song* for the scene between the star and her two lovers; also *Indian Summer*, *Sky Rockets* and *Aces High* for the comedy. Between the shows he used Faulkes' *Marche Nuptiale*.

The remainder of the picture program consists of a comedy, starring Harry Pollard, from Pathe, called

"It's a Hard Life," and a Chester Field and Stream Scenic, "Serial for Breakfast." The closing organ solo is Gounod's *March Militaire*.

"EASTWARD HO!"

At the Academy—William Russell in Good Fox Picture

Victor Despommier, organist at the Academy, opens the De Luxe performance for the first half with a rendition of *Creole Love Song* by Francis. Then the regular overture by the Academy Concert Orchestra under the direction of David Mendoza gives a selection of popular Broadway hits, called *Up and Down Broadway*. Immediately after this the Fox News is switched on with its many interesting items, then a "Mutt and Jeff" cartoon, "The Berth of a Nation." William Russell is being featured in one of his latest pictures, "Eastward Ho!" Lovers of vocal music are furnished with solos by Mme. Phelina Valk. "Nothing but Nerve," a Merit comedy furnishes the fun of the Hallroom Boys brand, and at 3:50 the orchestra again gives an overture, selections from "Pagliacci." Then *May Allison* in "Fair and Warmer" and a Pathe comedy, "Order in Court," close the first half program. For the second half the organ solo is a selection from "Romeo and Juliet," and a repeat of the Broadway hits by the orchestra. Gaumont's new series, "Pictorial Life," is the next feature, with its varied elements. The Fox News, Peggy Hyland in "A Girl in Bohemia," another Merit comedy, "Picnic for Hank," and the selections from "Pagliacci" bring the program to *Pearl White* in the fifth episode of her big serial, "The Black Secret," which the regular Academy patrons are following with breathless interest. The last half program closes with Sylvia Breamer in the big feature "Dawn."

Goldwyn Doubles Office Space

The home offices of Goldwyn Pictures Corporation at 469 Fifth avenue, New York, have been doubled in size by the taking over of the fifth floor of the building, in addition to the eighth floor, which has been occupied by the Goldwyn executives, advertising and publicity forces.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Counterfeit, Param.-Art	(East)	Good—"Ferguson always means good houses." "Picture liked by Ferguson clientele."
Damsel in Distress, Pathe	(East)	Good—"Delightful comedy that won."
Erstwhile Susan, Realart	(Central)	Fair—"Nice little entertainment. "Star promises big things." "Star has personality."
Fair and Warmer, Metro	(East)	Good—"Charming light farce." "Popularity of play drew." (West) Good—"Popular because of popularity of play." "Good comedy." (South) Good—"Screen version of play drew."
Gay Old Dog, Pathe	(East)	Good—"Cumberland excellent." "A great new picture actor." "Story a quiet reflection of every day life." (Central) Fair—"Light entertainment." "Cumberland good."
Girl from Outside, Goldwyn	(East)	Good—"Rex Beach's name drew." "Excellent picture." (West) Good—"Drew well." "Thrilling picture."
Girl in Bohemia, Fox	(East)	Fair—"Story fair." "Star not well enough known."
Glorious Lady Select	(East)	Fair—"Picture and story fair." "Olive Thomas does well particularly."
Hawthorne of the U. S. A., Par.-Art.	(East)	Good—"A picturization of a play always seems to draw." "Reid immensely popular." "Play made a good picture."
In Wrong, First Nat'l	(East)	Good—"Star and story good." (Canada) Good—"Good attraction." "Drew well."
It Pays to Advertise, Par.-Art	(East)	Good—"Being from a popular play, it drew." "Fine comedy." "Funny."
Scarlet Days, Param.-Art.	(East)	Good—"A Griffith picture can be counted on to fill houses." "Enough to say it is a Griffith picture."
Sealed Hearts, Select	(East)	Good—"Fine production." "Good story." "Exceptional cast." (Central) Good—"Unusual story." "Done in a natural way." "Finished cast." "Star immensely popular."
Soldiers of Fortune, Realart	(East)	Good—"Both story and production excellent."
Speed Maniac, Fox	(Central)	Good—"Breezy." "Full of action."
Thunderbolt, First Nat'l	(East)	Good—"Fine acting." "Well staged." "Interesting." (Central) Good—"Held the interest." "Katherine MacDonald's acting fine."
Virtuous Vamp, First Nat'l	(East)	Good—"C. Talmadge a fine drawing card as usual." "Delightful comedy." "Fine work by star." (Central) Good—"Nice picture." "Many laughs."
Vengeance of Durand, Vita.	(East)	Good—"Joyce very popular." "Good story."
Woman of Pleasure, Pathe	(East)	Good—"Star well liked." "Well known melodrama."

WE'VE GOT TO *FOR GOLDWYN*

ON December first a Goldwyn advertisement will appear in **three hundred and eighty-six newspapers**—a big advertisement—

And there will be one each succeeding week.

Every advertisement will advertise a Goldwyn Picture that is actually being shown. Not only that—but Goldwyn will advertise Goldwyn exhibitors.

Thus the Goldwyn advertising will directly benefit the exhibitor and bring the crowds to the individual theatre to see a particular picture.

Goldwyn has retained us to prepare this campaign. We are the people who for years have aided in the conception of the advertising of Colgate & Co., Eastman Kodak Co., General Electric Co., Studebaker Corporation, etc., etc.

FRANK SEAMAN, INCORPORATED

Advertising and Merchandising

470 Fourth Avenue
New York City

MAKE GOOD PAYS THE BILLS

**READ THE LIST. THIS IS BUT A PART OF IT. THERE'S NOT ROOM TO PUBLISH IT ALL.
AND REMEMBER THIS IS SIMPLY THE FIRST SHOT IN THE GOLDWYN CAMPAIGN.**

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BOSTON HERALD AND TRAVELER
BOSTON AMERICAN
BOSTON GLOBE
BALTIMORE NEWS
BALTIMORE SUN
BALTIMORE STAR AND AMERICAN
DETROIT NEWS
DETROIT FREE PRESS
DETROIT JOURNAL
LOS ANGELES TIMES
LOS ANGELES HERALD
LOS ANGELES EXAMINER
LOS ANGELES EXPRESS
NEW YORK CITY JOURNAL
NEW YORK CITY GLOBE
NEW YORK CITY MAIL
NEW YORK CITY SUN
NEW YORK CITY WORLD
NEW YORK CITY TIMES
CHICAGO TRIBUNE
CHICAGO NEWS
CHICAGO AMERICAN
CHICAGO HERALD-EXAMINER
PHILADELPHIA INQUIRER
PHILADELPHIA PUBLIC LEDGER
PHILADELPHIA RECORD
PHILADELPHIA NORTH AMERICAN
SAN FRANCISCO CALL-POST
SAN FRANCISCO BULLETIN
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JACKSONVILLE TIMES-UNION
JACKSONVILLE METROPOLIS
BIRMINGHAM NEWS
BIRMINGHAM LEDGER
ATLANTA JOURNAL
ATLANTA GEORGIAN
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BUFFALO NEWS
BUFFALO COURIER AND ENQUIRER
BUFFALO TIMES
ROCHESTER TIMES-UNION
ROCHESTER DEMOCRAT AND CHRONICLE
SYRACUSE JOURNAL
SYRACUSE POST-STANDARD
SYRACUSE HERALD
DAVENPORT TIMES
DAVENPORT DEMOCRAT AND LEADER
DUBUQUE TELEGRAPH
DUBUQUE HERALD
CLINTON ADVERTISER
CLINTON HERALD
KEOKUK GATE CITY
GALESBURG REPUBLICAN REGISTER
GALESBURG MAIL
JOLIET HERALD NEWS
ROCKFORD REGISTER GAZETTE
ROCKFORD STAR
SPRINGFIELD STATE REGISTER
SPRINGFIELD STATE JOURNAL
DECATUR REVIEW
DECATUR HERALD

LAFAYETTE JOURNAL
LAFAYETTE COURIER
FT. WAYNE NEWS AND SENTINEL
FT. WAYNE JOURNAL-GAZETTE
SOUTH BEND TRIBUNE
SOUTH BEND NEWS-TIMES
MILWAUKEE JOURNAL
MILWAUKEE NEWS
PEORIA STAR
PEORIA JOURNAL-TRANSCRIPT
BLOOMINGTON PANTAGRAPH
CINCINNATI POST
CINCINNATI TIMES-STAR
CINCINNATI ENQUIRER
DAYTON JOURNAL-HERALD
DAYTON NEWS
SPRINGFIELD NEWS
SPRINGFIELD SUN
INDIANAPOLIS NEWS
INDIANAPOLIS STAR
LOUISVILLE TIMES
LOUISVILLE HERALD
LOUISVILLE POST
CLEVELAND PRESS
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COLUMBUS DISPATCH
COLUMBUS CITIZEN
CANTON REPOSITORY
CANTON NEWS
YOUNGSTOWN VINDICATOR
YOUNGSTOWN TELEGRAM
TOLEDO-NEWS-BEE
TOLEDO BLADE
AKRON BEACON-JOURNAL
AKRON TIMES
DENVER POST
DENVER ROCKY MOUNTAIN NEWS
COLORADO SPRINGS GAZETTE
COLORADO SPRINGS TELEGRAPH
PUEBLO STAR-JOURNAL
PUEBLO CHIEFTAIN
ALBUQUERQUE JOURNAL
SANTA FE NEW MEXICAN
FALL RIVER HERALD
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LOWELL SUN
LOWELL COURIER CITIZEN
SPRINGFIELD UNION
SPRINGFIELD REPUBLICAN
SPRINGFIELD NEWS
WORCESTER POST
WORCESTER TELEGRAM
WORCESTER GAZETTE
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PROVIDENCE BULLETIN
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OMAHA BEE
DES MOINES CAPITAL

DES MOINES REGISTER
DES MOINES TRIBUNE
SIOUX CITY JOURNAL
SIOUX CITY TRIBUNE
LINCOLN STATE JOURNAL
LINCOLN STAR
SEATTLE TIMES
SEATTLE POST-INTELLIGENCER
SEATTLE STAR
SPOKANE SPOKESMAN-REVIEW
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PORTLAND OREGONIAN
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SHREVEPORT TIMES
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JACKSON CLARION LEADER
SALT LAKE CITY TRIBUNE
SALT LAKE CITY DESERET NEWS
SALT LAKE CITY TELEGRAM
OGDEN STANDARD
OGDEN EXAMINER
BOISE CITY NEWS
BOISE IDAHO STATESMAN
MISSOULA MISSOULIAN-SENTINEL
HELENA INDEPENDENT
HELENA RECORD-HERALD
GREAT FALLS TRIBUNE
BUTTE POST
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TWIN FALLS NEWS
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